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Dedicated, by Permission, to
HIS ROYAL HIGHNESS THE PRINCE OF WALES.

ANNOTATIONS
UPON
ANTONY and CLEOPATRA,
AND
TAMING of the SHREW.
BEING THE FORTY-FOURTH NUMBER OF
WELL's Edition of
SHAKSPERE's WORKS.

EMBELLISHMENT.

Portrait of SAMUEL JOHNSON, L. L. D. engraved by Cook,
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THIS Work is intended to supercede the necessity for any other Edition whatever, as it will be calculated to gratify every class of Readers.

The Plan is to print each Play, *singly*, and *entire*, from the revisions of Dr. SAMUEL JOHNSON, and GEORGE STEEVENSON, Esq. &c. with *their Characters* of the Play, and *the Origin of the Fable*, as an introductory Preface to each Play.

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The Nineteenth Number is KING HENRY V. ditto.
The Twentieth Number is KING LEAR, ditto.
The Twenty-First Number is KING HENRY IV. Part I. ditto.
The Twenty-Second Number is KING HENRY IV. Part II. do.
The Twenty-Third Number is TAMING OF THE SHREW, do.
The Twenty-Fourth Number is CYMBELINE, ditto.
The Twenty-Fifth No. is ALL'S WELL THAT ENDS WELL, do.
The Twenty-Sixth Number is KING HENRY VI. Part I. ditto.
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The Thirty-Second Number is KING RICHARD II. ditto.
The Thirty-Third Number is The WINTER'S TALE, ditto.
The Thirty-Fourth Number is TWO GENTLEMEN of VERONA, do.
The Thirty-Fifth Number is CORIOLANUS, ditto.
The Thirty-Sixth Number is ANTONY and CLEOPATRA, do.

VI.

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SAMUEL JOHNSON. L.L.D.



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ANNOTATIONS

BY

MR. JOHN H. OLDSTEVEN

AND

THE VARIOUS MEMBERS OF THE

HOUSE

OF COMMONS

IN 1834

WILL. STANFORD

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ANNOTATIONS

B Y

SAM. JOHNSON & GEO. STEEVENS,

A N D

THE VARIOUS COMMENTATORS

U P O N

ANTONY and CLEOPATRA.

WRITTEN BY

WILL. SHAKSPERE.

—*SIC ITUR AD ASTRA.*

VIRG.

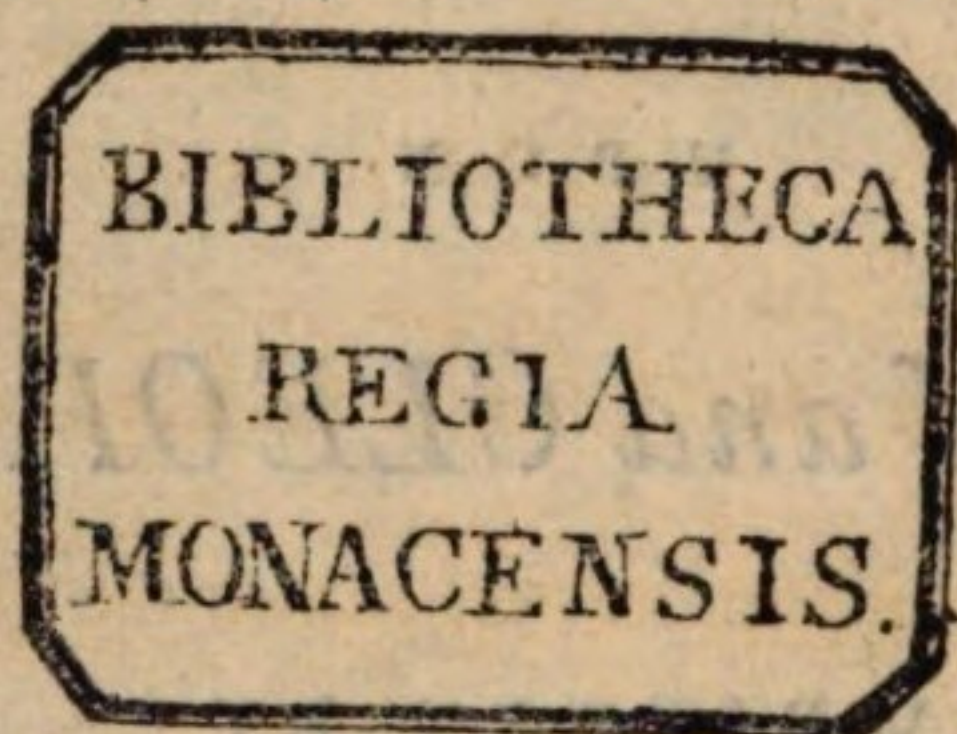
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ANNOTATIONS

UPON

ANTONY and CLEOPATRA.

ACT I.

Line. 8. — *RENEGES* —] Renounces.

POPE.

So, in *King Lear*: “*Renega*, affirm,” &c. This word is likewise used by Stanyhurst in his version of the second book of Virgil’s *Æneid*:

“To live now longer, Troy burnt, he *reneageth*.”

STEEVENS.

9. *And is become the bellows, and the fan,*

To cool a gypsy’s lust. —] In this passage something seems to be wanting. The *bellows* and *fan* being commonly used for contrary purposes, were probably opposed by the author, who might perhaps have written,

— *is become the bellows, and the fan,*

To kindle and to cool a gypsy's lust. JOHNSON.

In Lyly's *Midas*, 1592, the *bellows* is used both to cool and to kindle: "Methinks Venus and Nature stand with *each of them a pair of bellows*, one cooling my low birth, the other *kindling* my lofty affections."

STEEVENS.

I do not see any necessity for supposing a word lost. The *bellows*, as well as the *fan*, *cools* the air by ventilation; and Shakspeare probably considered it in that light only. We meet a similar phraseology in his *Venus and Adonis*, 1594:

"Then with her *windy* sighs and golden hair

"To *fan* and *blow* them dry again, she seeks."

MALONE.

10. — *gypsy's lust.*—] *Gypsy* is here used both in the original meaning for an *Ægyptian*, and in its accidental sense for a *bad woman*. JOHNSON.

12. *The triple pillar*—] *Triple* is here used improperly for *third*, or *one of three*. One of the *triumvirs*, one of the three masters of the world. WARBURTON.

It is used elsewhere by Shakspeare in the same sense. HENLEY.

15. *There's beggary in the love that can be reckon'd.*] So, in *Romeo and Juliet*:

"There are but *beggars* that can count their worth."

"*Basia pauca cupit, qui numerare potest.*"

Mart. l. vi. ep. 36.

STEEVENS.

16.

16. —*bourn*—] Bound or limit. POPE.

17. *Then must thou needs find out new heaven, &c.*] Thou must set the boundary of my love at a greater distance than the present visible universe affords.

JOHNSON.

19. —*The sum*.] Be brief, *sum* thy business in a few words. JOHNSON.

24. *Take in, &c.*] *i. e.* subdue, conquer. See act iii. l. 740. REED.

35. —*and the wide arch*

Of the rang'd empire fall!—] Taken from the Roman custom of raising triumphal arches to perpetuate their victories. Extremely noble.

WARBURTON.

I am in doubt whether Shakspeare had any idea but of a fabrick standing on pillars. The later editions have all printed the *raised* empire, for the *ranged* empire, as it was first given. JOHNSON.

The *rang'd empire* is certainly right. Shakspeare uses the same expression in *Coriolanus*:

“—bury all which yet distinctly *ranges*,

“In heaps and piles of ruin.”

Again, in *Much Ado about Nothing*, act ii. sc. 2:

“Whatsoever comes athwart his affection, *ranges* evenly with mine.” STEEVENS.

41. —*to weet*,] To know. POPE.

45. —*Antony*

Will be himself.

Ant. But *stirr'd by Cleopatra*.—] But, in this passage, seems to have the old Saxon signification of *without*,

without, unless, except. Antony, says the queen, *will recollect his thoughts.* Unless kept, he replies, *in commotion by Cleopatra.* JOHNSON.

48. ————*and his soft hours,*] The old copy has *her.* Mr. Rowe made this correction, which is not necessary. By *her* I suppose Shakspeare meant the *Queen of love.*

So, in the *Comedy of Errors* :

“ Let *Love*, being light be drowned, if *she* sink.”

MALONE.

49. *Let's not confound the time*——] *i. e.* Let us not consume the time. MALONE.

54. *Whom every thing becomes, to chide, to laugh,*

To weep ;] So, in our author's 150th Sonnet :

“ Whence hast thou this *becoming* of things ill,

“ That in the very refuse of thy deeds

“ There is such strength and warrantise of skill,

“ That in my mind thy worst all best exceeds ?”

MALONE.

55. ————*whose*——] The folio reads *who.* The alteration by Mr. Rowe. MALONE.

58. *To-night we'll wander through the streets, &c.]*

So, in sir Thomas North's *Translation of the Life of Antonius* : “ —Sometime also when he would goe up and downe the citie disguised like a slave in the night, and would peere into poore men's windowes and their shops, and scold and brawl with them within the house ; Cleopatra would be also in a chamber-maide's array, and amble up and down the streets with him.” &c.

STEEVENS.

66. *That he approves the common liar,—*] Fame. That he *proves* the common liar, fame, in his case to be a true reporter. MALONE.

69. *Enter Charmian, Iras, Alexas, and a Soothsayer.*] The old copy reads: “Enter Enobarbus, *Lamprius*, a Soothsayer, *Rannius*, *Lucillius*, Charmian, Iras, Mardian the Eunuch, and Alexas.”

Plutarch mentions his grandfather *Lamprias*, as his author for some of the stories he relates of the profuseness and luxury of Antony’s entertainments at Alexandria. Shakspeare appears to have been very anxious in this play to introduce every incident and every personage he met with in his historian. In the multitude of his characters, however, *Lamprias* is entirely overlook’d, together with the others whose names we find in this stage-direction. STEEVENS.

72. —change *his horns with garlands.*] This is corrupt; the true reading evidently is:—*must charge his horns with garlands*, i. e. make him a rich and honourable cuckold, having his horns hung about with garlands. WARBURTON.

Sir Thomas Hanmer reads, not improbably, *change for horns his garlands*. I am in doubt, whether to *change* is not merely to *dress*, or to *dress with changes of garlands*. JOHNSON.

So Taylor, the water-poet, describing the habit of a coachman: “—with a cloak of some py’d colour, with two or three *change* of laces about.” *Change of clothes*, in the time of Shakspeare, signified *variety* of them.

them. *Coriolanus* says, that he has received “*change of honours*” from the Patricians. Act ii. sc. 1.

STEEVENS.

It should, however, be remembered, that “*to charge with,*” was the language of Shakspeare’s time, as it is also of the present day; and that “*to change with,*” when applied to two things, one of which is to be put in the place of the other, is the language neither of our author or any other writer. We do not say, “*I’ll change my coach with a chariot, but for a chariot.*” It should likewise be observed, that *change* is frequently printed in the first folio for *charge*, and *vice versa*, owing to both words being abbreviated in old English MSS. in the same manner—*chāge*.

MALONE.

92. *I had rather heat my liver——*] To know why the lady is so averse from *heating* her *liver*, it must be remembered, that a heated liver is supposed to make a pimpled face.

JOHNSON.

The following passage in an ancient satirical poem, entitled *Notes from Blackfryars*, 1617, confirms Dr. Johnson’s observation :

“*He’ll not approach a taverne, no nor drink ye,*

“*To save his life, hot water ; wherefore think ye ?*

“*For heating’s liver ; which some may suppose*

“*Scalding hot, by the bubbles on his nose.*”

MALONE.

96. *——to whom Herod of Jewry may do homage!——*] Herod paid homage to the Romans, to procure the grant

grant of the kingdom of Judea ; but I believe there is an allusion here to the theatrical character of this monarch, and to a proverbial expression founded on it. *Herod* was always one of the personages in the mysteries of our early stage, on which he was constantly represented as a fierce, haughty, blustering tyrant, so that *Herod of Jewry* became a common proverb, expressive of turbulence and rage. Thus, Hamlet says of a ranting player, that he “*out-herods Herod.*” And in this tragedy Alexas tells Cleopatra that “not even *Herod of Jewry* dare look upon her when she is angry ;” *i. e.* not even a man as fierce as *Herod*. According to this explanation, the sense of the present passage will be—Charmian wishes for a son who may arrive to such power and dominion, that the proudest and fiercest monarchs of the earth may be brought under his yoke. STEEVENS.

101. —[*I love long life better than figs.*] This is a proverbial expression. STEEVENS.

105. *Then, belike, my children shall have no names:—*] A fairer fortune, I believe, means—a more reputable one. Her answer then implies, that belike all her children will be bastards, who have no right to the name of their father’s family. Thus says Launce in the third act of the *Two Gentlemen of Verona* : “That’s as much as to say *bastard* virtues, that indeed know not their fathers, and therefore *have no names.*”

STEEVENS.

A line in our author’s *Rape of Lucrece* confirms Mr. Steevens’s interpretation :

B

“Thy

“Thy issue blurr’d with *nameless bastardy*.”

MALONE.

108. *If every of your wishes had a womb,
And foretold every wish a million.*] This nonsense should be reformed thus:

*If ev’ry of your wishes had a womb,
And fertile ev’ry wish,——* WARBURTON.

For *foretel*, in ancient editions, the later copies have *foretold*. *Foretel* favours the emendation, which is made with great acuteness; yet the original reading may, I think, stand. *If you had as many wombs as you will have wishes, and I should foretel all those wishes, I should foretel a million of children.* It is an ellipsis very frequent in conversation; *I should shame you, and tell all*; that is, *and if I should tell all*. *And* is for *and if*, which was anciently, and is still provincially used for *if*. JOHNSON.

In the instance given by Dr. Johnson—“*I should shame you and tell all*,” *I* occurs in the former part of the sentence, and therefore may be well omitted afterwards; but here no personal pronoun has been introduced. Dr. Warburton’s emendation, therefore, which is so near the old copy, deserves, in my opinion, to be received. MALONE.

132. Char. *Our worser thoughts heav’ns mend.*

Alex. *Come, his fortune, his fortune. O, let him marry a woman, &c.*] Whose fortune does Alexas call out to have told? But, in short, this I dare pronounce to be so palpable and signal a transposition, that I cannot but wonder it should have slipt the observation.

servation of all the editors. The fact is evidently this ; Alexas brings a fortune-teller to Iras and Charmian, and says himself, *We'll know all our fortunes.* Well ; the soothsayer begins with the women ; and some jokes pass upon the subject of husbands and chastity : after which the women, hoping for the satisfaction of having something to laugh at in Alexas's fortune, call him to hold out his hand, and wish heartily that he may have the prognostication of cuckoldom upon him. The whole speech, therefore, must be placed to Charmian. There needs no stronger proof of this being a true correction, than the observation which Alexas immediately subjoins on their wishes and zeal to hear him abused.

THEOBALD.

177. ————*extended Asia,*] To *extend*, is a term used for to *seize* : I know not whether that be not the sense here.

JOHNSON.

I believe Dr. Johnson's explanation right. So, in *Twelfth-Night* :

“ ————this uncivil and unjust extent

“ Against thy peace.”

Again, in Massinger's *New Way to pay old Debts*, the Extortioner says :

“ This manor is *extended* to my use.”

Mr. Tollet has likewise no doubt but that Dr. Johnson's explanation is just ; “ for (says he) Plutarch informs us that Labienus was by the Parthian king made general of his troops, and had over-run Asia from Euphrates and Syria to Lydia and Ionia.” To *extend*, is a law term used for to seize lands and tene-

ments. In support of his assertion, he adds the following instance: "Those wasteful companions had neither lands to *extend* nor goods to be seized. *Savile's Translation of Tacitus, dedicated to Q. Elizabeth:*" and then observes, that "Shakspeare knew the legal signification of the term, as appears from a passage in *As You Like It*:

"And let my officers of such a nature

"Make an *extent* upon his house and lands."

STEEVENS.

188. *When our quick winds lie still;—*] The sense is, that man, not agitated by censure, like soil not ventilated by *quick winds*, produces more evil than good.

JOHNSON.

The *Tragedy of Cræsus*, 1604, seems to contain a similar allusion:

"Whose knowledge clouded is with *prosp'rous winds*."

Some one, I forget who, has proposed to read—*minds*. It is at least a conjecture that deserves to be mentioned.

STEEVENS.

I suspect that *quick winds* is, or is a corruption of, some provincial word signifying either *arable lands*, or the *instruments of husbandry* used in tilling them. *Earing* signifies *plowing*. So, in *Genesis*, ch. xlv. "Yet there are five years, in the which there shall neither be *earing* nor harvest."

BLACKSTONE.

This conjecture is well founded. The ridges left in lands turned up by the plough, that they may sweeten during their fallow state, are still called *wind-rows*.

rows. Quick winds, I suppose to be the same as *teeming fallows*; for such *fallows* are always fruitful in weeds.

Wind-rows likewise signify heaps of manure, consisting of dung or lime mixed up with virgin earth, and distributed in long rows under hedges. If these *wind-rows* are suffered to *lie still*, in two senses, the farmer must fare the worse for his want of activity. First, if this compost be not frequently turned over, it will *bring forth weeds* spontaneously; secondly, if it be suffered to continue where it is made, the fields receive no benefit from it, being fit only in their turn to produce a crop of useless and noxious herbage.

STEEVENS.

Mr. Steevens's description of *wind-rows* will gain him, I fear, but little reputation with the husbandman; nor, were it more accurate, does it appear to be in point, unless it can be shewn that *quick winds* and *wind-rows* are synonymous; and, further, that his interpretation will suit with the context.—Dr. Johnson hath considered the position as a general one, which indeed it is; but, being made by Antony, and applied to himself, *he*, figuratively, is the *idle soil*; the MALICE that speaks home, the *quick*, or cutting winds, whose frosty blasts destroy the profusion of weeds; whilst *our* ILLS (that is *the* TRUTH faithfully) told us; a representation of our vices in their naked odiousness—is as *our* EARING; serves to plough up the neglected soil, and enable it to produce a profitable crop.

When the *quick winds lie still*, that is, in a mild winter, those weeds which “the tyrannous breathings of the north” would have cut off, will continue to grow and seed, to the no small detriment of the crop to follow. HENLEY.

205. ———the present pleasure,

By revolution lowering, does become

The opposite of itself;——] The allusion is to the sun’s diurnal course; which rising in the east, and by revolution lowering, or setting in the west, becomes *the opposite of itself*. WARBURTON.

This is an obscure passage. The explanation which Dr. Warburton has offered is such, that I can add nothing to it; yet perhaps Shakspeare, who was less learned than his commentator, meant only, that our pleasures, as they are *revolved* in the mind, turn to pain. JOHNSON.

I rather understand the passage thus: *What we often cast from us in contempt, we wish again for, and what is at present our greatest pleasure, lowers in our estimation by the revolution of time; or by a frequent return of possession becomes undesirable and disagreeable.* TOLLET.

I believe *revolution* means change of circumstances. This sense appears to remove every difficulty from the passage.—*The pleasure of to-day, by revolution of events and change of circumstances, often loses all its value to us, and becomes to-morrow a pain.* STEEVENS.

208. *The hand could pluck her back, &c.*] The verb *could* has a peculiar signification in this place; it does not denote *power* but *inclination*. The sense is, *the hand*

hand that drove her off, would now willingly pluck her back again. REVISAL.

Could, would, and should, are a thousand times indiscriminately used in the old plays, and yet appear to have been so employed rather by choice than by chance. STEEVENS.

223. —*poorer moment :—*] For less reason; upon meaner motives. JOHNSON.

228. *We cannot call her winds and waters, sighs and tears ;*] I believe Shakspeare wrote :

“ We cannot call her sighs and tears, winds and waters.” MALONE.

240. —*it shews to man the tailors of the earth, comforting therein, &c.*] The meaning is this: *As the gods have been pleased to take away your wife Fulvia, so they have provided you with a new one in Cleopatra; in like manner as the tailors of the earth, when your old garments are worn out, accommodate you with new ones.*

ANONYMOUS.

251. —*the tears live in an onion, &c.*] So, in *The Noble Soldier*, 1634: “ So much water as you might squeeze out of an onion had been tears enough,” &c.

STEEVENS.

259. *The cause of our expedience—*] *Expedience* for expedition. WARBURTON.

261. —*more urgent touches,*] Things that touch me more sensibly, more pressing motives. JOHNSON.

264. *Petition us at home :—*] Wish us at home; call for us to reside at home. JOHNSON.

274. —*the courser's hair, &c.*] Alludes to an old

old idle notion, that the hair of a horse, dropt into corrupted water, will turn to an animal. POPE.

So, in Holinshed's *Description of England*, p. 224:
 "—A horse-haire laid in a pale full of the like water, will in a short time stirre and become a living creature. But sith the certaintie of these things is rather proved by few," &c. STEEVENS.

Again, in his *Description of Ireland*:—"if you put the haire of a horse-taile in mire, puddle, or in a dung-hille for a certaine space, it will turne to a little thin sprauyling worme, which I have often seen and experimented." HENLEY.

Dr. Lister, in the *Philosophical Transactions*, showed that what were vulgarly thought animated horse-hairs, are real insects. It was also affirmed, that they moved like serpents, and were poisonous to swallow.

TOLLET.

275. ————Say, our pleasure
 To such whose places under us require
 Our quick remove from hence.] Such is this passage in the first copy. The late editors have all altered it, or received it altered in silence thus:

———Say, our pleasure
 To such whose place is under us, requires
 Our quick remove from hence.

This is hardly sense. I believe we should read:

Their quick remove from hence.

Tell our design of going away to those, who being by their places obliged to attend us, must remove in haste.

JOHNSON.

Surely

Surely the old reading, with the slight amendment made by some former editor—*whose place is*—affords perfect sense.—“ Say to such whose place is under us, *i. e.* to our attendants, that our pleasure requires our quick remove from hence.” MALONE.

282. *I did not send you ;—*] You must go, as if you came without my order or knowledge. JOHNSON.

322. *—in our brows’ bent ;—*] *i. e.* in the arch of our eye-brows. STEEVENS.

323. *—a race of heaven :—*] *i. e.* had a smack or flavour of heaven. WARBURTON.

This word is well explained by Dr. Warburton ; the *race* of wine is the taste of the soil. Sir T. Hammer, not understanding the word, reads, *ray*.

JOHNSON.

Race, as applied to *ginger*, affords a better explanation. To speak of eyes, brows, &c. as a smack of heaven, savours too much of absurdity. HENLEY.

332. *Remains in use—*] The poet seems to allude to the legal distinction between the *use* and *absolute possession*. JOHNSON.

342. *—My more particular,
And that which most with you should save my
going,*

Is Fulvia’s death.] Thus all the more modern editions ; the first and second folios read *safe* : all corruptedly. Antony is giving several reasons to Cleopatra, which make his departure from Ægypt necessary ; most of them reasons of state ; but the death of Fulvia, his wife, was a particular and private

vate call. Cleopatra is jealous of Antony, and suspicious that he is seeking colours for his going. Antony replies to her doubts, with the reasons that obliged him to be absent for a time; and tells her, that as his wife Fulvia is dead, and so she has no rival to be jealous of, that circumstance should be his best plea and excuse, and have the greatest weight with her for his going. Who does not see now, that it ought to be read :

—————*should salve my going.* THEOBALD.

Mr. Upton reads, I think rightly,

—————*safe my going.* JOHNSON.

346. ——— *Can Fulvia die?*] That Fulvia was mortal, Cleopatra could have no reason to doubt; the meaning therefore of her question seems to be :—*Will there ever be an end of your excuses? As often as you want to leave me, will not some Fulvia, some new pretext be found for your departure?* She has already said, that though age could not exempt her from follies, at least it frees her from a childish belief in all he says.

STEEVENS.

According to the author of THE REMARKS, Cleopatra simply means—Is it possible that Fulvia should die? I will not believe it. REED.

349. *The garboils she awak'd;—*] *i. e.* the commotion she occasioned. The word is used by Heywood in the *Rape of Lucrece*, 1638 :

“ ———thou, Tarquin, dost alone survive,

“ The head of all those garboiles.”

Again,

Again, by Stanyhurst, in his translation of the four first books of *Virgil's Æneid*, 1582 :

“ Now manhood and *garboils* I chaunt, and martial horror.”

Again, in Jarvis Markham's *English Arcadia*, 1607 :

“ Days of mourning by continuall *garboiles* were, however, numbered and encreased.” The word is derived from the old French *garbouil*, which Cotgrave explains by *hurlyburly, great stir*. STEEVENS.

351. *O most false love!*

Where be the sacred vials thou shouldst fill

With sorrowful water?—] Alluding to the lachrymatory vials, or bottles of tears, which the Romans sometimes put into the urn of a friend.

JOHNSON.

So, in the first act of *The Two Noble Kinsmen*, written by Fletcher in conjunction with Shakspeare :

“ Balms and gums, and heavy cheers,

“ *Sacred vials fill'd with tears.*” STEEVENS.

363. *So Antony loves.*] *i. e.* uncertain, as the state of my health, is the love of Antony. STEEVENS.

I believe Mr. Steevens is right ; yet before I read his note, I thought the meaning to be—“ My fears quickly render me ill ; and I am as quickly well again, when I am convinced that Antony has an affection for me.” So, for *so that*. If this be the true sense of the passage, it ought to be regulated thus :

I am quickly ill—and well again,

So Antony loves.

MALONE.

370. —to *Egypt*:—] To me, the queen of Egypt. JOHNSON.

378. —Herculean *Roman*—] Antony traced his descent from *Anton*, a son of *Hercules*. STEEVENS.

385. *O, my oblivion is a very Antony,
And I am all forgotten.*] The plain meaning is, *My forgetfulness makes me forget myself*. But she expresses it by calling *forgetfulness*, *Antony*; because *forgetfulness* had forgot her, as *Antony* had done.

WARBURTON.

I cannot understand the learned critick's explanation. It appears to me, that she should rather have said :

*O my remembrance is a very Antony,
And I am all forgotten.*

It was her memory, not her oblivion, that, like Antony, was forgetting and deserting her. I think a slight change will restore the passage. The queen, having something to say, which she is not able, or would not seem able to recollect, cries out :

O my oblivion!—'Tis a very Antony.

The thought of which I was in quest is a very Antony, is treacherous and fugitive, and has irrevocably left me :

And I am all forgotten.

If this reading stand, I think the explanation of Hammer must be received. JOHNSON.

Dr. Warburton's explanation is certainly just, but I cannot perceive any need of change. Cleopatra has something to say, which seems to be suppressed by
sorrow,

sorrow, and after many attempts to produce her meaning, she cries out: *O, this oblivious memory of mine is as false and treacherous to me as Antony is, and I forget every thing.* Oblivion, I believe, is boldly used for a memory apt to be deceitful.

If too great a latitude be taken in this explanation, we might with little violence read, as Mr. Edwards has proposed in his MS. notes :

Oh me! oblivion is a very Antony, &c. STEEVENS.

Perhaps nothing more is necessary here than a change of punctuation; *O my!* being still an exclamation in use. HENLEY.

387. *But that your royalty*

Holds idleness your subject, I should take you

For idleness itself.] i. e. But that your charms

hold me, who am the greatest fool on earth, in chains, I should have adjudged you to be the greatest. That this is the sense, is shewn by her answer:

'Tis sweating labour,

To bear such idleness so near the heart,

As Cleopatra this.——

WARBURTON.

The sense may be:—*But that your queenship chooses idleness for the subject of your conversation, I should take you for idleness itself.* So Webster (who was often a very close imitator of Shakspeare) in his *Vittoria Corom-bona*, 1612:

“———how idle am I

“To question my own idleness!”

Or an antithesis may be designed between *royalty* and *subject*.—*But that I know you to be a queen, and that*

C

your

your royalty holds idleness in subjection to you, exalting you far above its influence, I should suppose you to be the very genius of idleness itself. STEEVENS.

393. *Since my becoming kill me,———]* There is somewhat of obscurity in this expression. In the first scene of the play Antony had called her,

“———wrangling queen,

“Whom every thing becomes.”

It is to this, perhaps, that she alludes. STEEVENS.

416. ———*as the spots of heav'n,*

More fiery by night's blackness;] If by spots are meant stars, as night has no other fiery spots, the comparison is forced and harsh, stars having been always supposed to beautify the night; nor do I comprehend what there is in the counterpart of this simile, which answers to night's blackness. Hammer reads:

———*spots on ermine,*

Or fires, *by night's blackness.* JOHNSON.

The meaning seems to be—*As the stars or spots of heaven are not obscured, but rather rendered more bright by the blackness of the night, so neither is the goodness of Antony eclipsed by his evil qualities, but, on the contrary, his faults seem enlarged and aggravated by his virtues.*

That which answers to the *blackness of the night*, in the counterpart of the simile, is *Antony's goodness*. His goodness is a ground which gives a relief to his faults, and makes them stand out more prominent and conspicuous.

It is objected, that stars rather beautify than deform the night. But the poet considers them here only with

with respect to their *prominence and splendour*. It is sufficient for him that their scintillations appear stronger in consequence of darkness, as jewels are more resplendent on a black ground than on any other.—That the *prominence and splendour* of the stars were alone in Shakspeare's contemplation, appears from a passage in *Hamlet*, where a similar thought is less equivocally expressed :

“Your skill shall, like a star i' the darkest night,

“*Stick fiery off* indeed.”

A kindred thought occurs in *King Henry V.*

“Though the truth of it stands off as gross

“As black from white, my eye will scarcely see it.”

Again, in *King Henry IV. Part I.*

“And, like bright metal on a sullen ground,

“My reformation, glittering o'er my fault,

“Shall shew more goodly, and attract more eyes

“Than that which hath no foil to set it off.”

MALONE.

418. ———*purchas'd*———] Procur'd by his own fault or endeavour. JOHNSON.

425. ———say, *this becomes him*;

As his composure must be rare indeed,

Whom these things cannot blemish;———] Though

the construction of this passage appear harsh, there is, I believe, no corruption. In *As You Like It*, we meet with the same kind of phraseology :

“———what though you *have* beauty,

“(*As* by my faith I see no more in you

C ij

“Than

“Than without candle may go dark to bed),
 “Must you be therefore proud and pitiless?”

MALONE.

429. *So great weight in his lightness:—*] The word *light* is one of Shakspeare's favourite play-things. The sense is, His trifling levity throws so much burden upon us.

JOHNSON.

432. *Call on him for't:—*] *Call on him*, is, visit him. Says Cæsar, *If Antony followed his debaucheries at a time of leisure, I should leave him to be punished by their natural consequences, by surfeits and dry bones.*

JOHNSON.

435. *—boys; who, being mature in knowledge,*] By boys mature in knowledge, are meant, boys old enough to know their duty.

JOHNSON.

443. *That only have fear'd Cæsar:—*] Those whom not love but fear made adherents to Cæsar, now shew their affection for Pompey.

JOHNSON.

444. *The discontents repair—*] That is, the malecontents. So, in *King Henry IV. Part I.*

“*—that may please the eye*

“*Of fickle changelings and poor discontents.*”

See the note there.

MALONE.

448. *—he, which is, was wish'd, until he were;
 And the ebb'd man, ne'er lov'd, 'till ne'er worth
 love,*

Comes fear'd, by being lack'd.—] Let us examine the sense of this in plain prose. The earliest histories inform us, that the man in supreme command was always wish'd to gain that command, till he had obtain'd it.

it.

it. And he, whom the multitude has contentedly seen in a low condition, when he begins to be wanted by them, becomes to be fear'd by them. But do the multitude fear a man because they want him? Certainly, we must read,

Comes dear'd, by being lack'd.

i. e. endear'd, a favourite to them. Besides, the context requires this reading; for it was not fear, but love, that made the people flock to young Pompey, and what occasion'd this reflection. So, in *Coriolanus*:

“ I shall be lov'd, when I am lack'd.”

WARBURTON.

This passage has been happily amended by Dr. Warburton; but surely there is something yet wanting. What is the meaning of—“ ne'er lov'd, till ne'er worth love?” I have no doubt that the second *ne'er* was inadvertently repeated at the press, and that we should read—“ ne'er lov'd, till *not* worth love.”

MALONE.

452. Goes to, and back, lashing the varying tide,

To rot itself with motion.] How can a flag, or rush, floating upon a stream, and that has no motion but what the fluctuation of the water gives it, be said to lash the tide? This is making a scourge of a weak ineffective thing, and giving it an active violence in its own power. All the old editions read *lacking*. 'Tis true, there is no sense in that reading; but the addition of a single letter will not only give us good sense, but the genuine word of our author into the bargain.

—————Lacquing the varying tide,

i. e. floating backwards and forwards with the variation of the tide, like a page, or *lacquey*, at his master's heels. THEOBALD.

Theobald's conjecture may be supported by a passage in the fifth book of Chapman's translation of Homer's *Odyssey*:

“———who would willingly

“*Lacky* along so vast a lake of brine?”

Again, in his version of the 24th *Iliad*:

“My guide to Argos either ship'd or *lackying* by thy side.”

Again, in the Prologue to the second part of *Antonio and Mellida*, 1602:

“O that our power

“Could *lacky* or keep pace with our desires!”

Again, in the whole magnificent entertainment given to king James, queen Anne his wife, &c. March 15, 1603, by Thomas Decker, 4to. 1604: “The minutes (that *lackey* the heeles of time) run not faster away than do our joyes.” STEEVENS.

453. Perhaps *another messenger* should be noted here, as entering with fresh news. STEEVENS.

456. ———*which they ear*———] To *ear*, is to *plow*; a common metaphor. JOHNSON.

To *ear*, is not, however, at this time, a common word. I meet with it again in Turbervile's *Falconry*, 1575:

“———because I have a larger field to *ear*.”

STEEVENS.

459. *Lack blood to think on't,———*] Turn pale at the thought of it. JOHNSON.

——and flush youth——] *Flush youth* is youth ripened to manhood; *youth*, whose blood is at the flow.

STEEVENS.

464. *——thy lascivious wassels.——*] *Wassel* is here put for intemperance in general. For a more particular account of the word, see *Macbeth*, act i. sc. ult. The old copy, however, reads *vassailes*.

STEEVENS.

Vassals is, without question, the true reading.

HENLEY.

469. *——Thou didst drink*

The stale of horses,———] All these circumstances of Antony's distress are taken literally from Plutarch.

STEEVENS.

470. *—gilded puddle*] There is frequently observable on the surface of pools, that have remained long undisturbed, a reddish gold-coloured slime: to this appearance the poet here refers. As the skin, when smeared with blood, is of a similar hue, I cannot but fancy that lady Macbeth's expression takes its colour from thence:

“If he do bleed,

“I'll *gild* the faces of his grooms withal.”

HENLEY.

482. *Drive him to Rome: Time is it, that we twain*

Did shew ourselves i' the field;] The first and second folio read,

Drive him to Rome: 'Tis time we twain, &c.

The

The order of the words has been changed, and a word added for the sake of the metre. But it is very improbable that “ ’tis time,” should have been either written or printed for “ *Time is it.*” The editors amended the line, I think, in the wrong place. I suppose a word was omitted at the press (which very often happens), and that our author wrote,

—————Let his shames quickly
Drive him to Rome *disgrac’d*: ’Tis time we
twain, &c. MALONE.

484. *Assemble me immediate council.*] The second folio reads, perhaps rightly,—Assemble *we*——. So, afterwards:

“ —————Haste *we* for it;
“ Yet, ere *we* put ourselves to arms, dispatch *we*
“ The business *we* have talk’d of.”

There are many instances, in our author’s plays, of the other phraseology; but seldom, I believe, in solemn dialogue. — MALONE.

498. —*mandragora.*] A plant of which the infusion was supposed to procure sleep. Shakspeare mentions it in *Othello*:

“ Not poppy, nor *mandragora*,
“ Nor all the drowsy syrups of the east,
“ Shall ever med’cine thee to that sweet sleep.”

JOHNSON.

So, in Webster’s *Dutchess of Malfy*, 1623:

“ Come, violent death,
“ Serve for *mandragora*, and make me sleep.”

STEEVENS.

————to

——to drink mandragora.] Gerard, in his *Herbal*, says of the *mandragoras*: “Dioscorides doth particularly set downe many faculties hereof, of which, notwithstanding, there be none proper unto it, save those that depend upon the drowsie and sleeping power thereof.”

In Adlington's *Apuleius* (of which the epistle is dated 1566) reprinted 1639, 4to. bl. let. p. 187. lib. 10: “I gave him no poyson, but a doling drink of *mandragoras*, which is of such force, that it will cause any man to sleepe, as though he were dead.”

PERCY.

523. *And burgonet of man——*] A *burgonet* is a kind of *helmet*. So, in *Henry VI.*

“This day I'll wear aloft my *burgonet*.”

Again, in the *Birth of Merlin*, 1662:

“This, by the gods and my good sword, I'll set

“In bloody lines upon thy *burgonet*.” STEEVENS.

528. —— *Broad-fronted Cæsar*,] In allusion to Cæsar's baldness. HENLEY.

536. ——that great medicine hath with his tinct gilded thee.] Alluding to the philosopher's stone, which, by its touch, converts base metal into gold. The alchemists call the matter, whatever it be, by which they perform transmutation, a *medicine*.

JOHNSON.

Thus Chapman, in his *Shadow of Night*, 1594:

“O then, thou *great elixir* of all treasures.”

And on this passage he has the following note: “The philosopher's stone, or *philosophica medicina*, is called
the

the *great elixir*, to which he here alludes." Thus, in the *Chanones Yemannes Tale* of Chaucer, late edit. v. 16,330:

"——the philosophre's stone,

"*Elixir* cleped, we seken fast eche on."

STEEVENS.

549. ——*arm-gaunt steed*,] i. e. his steed worn lean and thin by much service in war. So, Fairfax:

"His *stall-worn* steed the champion stout be-
strode."

WARBURTON.

On this note Mr. Edwards has been very lavish of his pleasantry, and indeed has justly censured the misquotation of *stall-worn* for *stall-worth*, which means *strong*, but makes no attempt to explain the word in the play. Mr. Seward, in his preface to Beaumont and Fletcher, has very elaborately endeavoured to prove, that an *arm-gaunt* steed is a steed with *lean* shoulders. *Arm* is the Teutonic word for *want* or *poverty*. *Arm-gaunt* may be therefore an old word, signifying, *lean* for *want*, ill fed. Edwards's observation, that a worn-out horse is not proper for Atlas to mount in battle, is impertinent; the horse here mentioned seems to be a post-horse rather than a war-horse. Yet as *arm-gaunt* seems not intended to imply any defect, it perhaps means, a horse so slender that a man might clasp him, and therefore formed for expedition. Hanmer reads:

——*arm-girt steed*.

JOHNSON.

The following compound word, which I find in Chaucer's

Chaucer's description of a king of Thrace, in the *Knight's Tale*, may support Dr. Johnson's explanation:

"A wreth of gold *arm-gret*, of huge weight

"Upon his hed," &c. late edit. v. 2147.

Armgrete is as big as the arm, and *arm-gaunt* may mean as slender as the arm. We still say, in vulgar comparison, *as long as my arm, as thick as my leg*, &c.

Again, in the *Booke of Fyshing*, &c. bl. let. no date:

"——cut between Michelmas and Candellmas a fayre staff of a fadome and a half longe and *arm-great* of hasyll," &c. Again, in *Lidgate*: "——*Line-right*,"

i. e. as straight as a line.

STEEVENS.

551. *Was beastly dumb by him.*] Mr. Theobald reads *dumb'd*, put to silence. "Alexas means (says he), the horse made such a neighing, that if he had spoke he could not have been heard." JOHNSON.

The verb which Theobald would introduce, is found in *Pericles Prince of Tyre*, 1609:

"Deep clerks she *dumbs*," &c.

STEEVENS.

580. *My sallad days!*

When I was green in judgment, cold in blood!

To say, as I said then!——] This puzzles the late editor, Mr. Theobald. He says: "Cleopatra may speak very naturally here with contempt of her judgment at that period: but how truly with regard to the coldness of her blood, may admit some question:" and then employs his learning to prove, that at this *cold* season of her *blood*, she had seen twenty good years. But yet he thinks his author may be justified, because Plutarch calls Cleopatra at those years,

years, Kógn, which, by ill luck, proves just the contrary; for that state which the Greeks designed by Kógn, was the very height of blood. But Shakspeare's best justification is restoring his own sense, which is done merely by a different pointing:

My sallad days;

When I was green in judgment. Cold in blood!

To say as I said then.

Cold in blood, is an upbraiding expostulation to her maid. *Those*, says she, *were my sallad days, when I was green in judgment; but your blood is as cold as my judgment, if you have the same opinion of things now as I had then.*

WARBURTON.

584. —*unpeople Ægypt.*] By sending out messengers.

JOHNSON.

ACT II.

Line 1. THE persons are so named in the first edition; but I know not why Menecrates appears; Menas can do all without him.

JOHNSON.

5. *Whiles we are suitors to their throne, decays*

The thing we sue for.] The meaning is, *While we are praying, the thing for which we pray is losing its value.*

JOHNSON.

13. In old editions,

*My powers are crescent, and my auguring hope
Says it will come to th' full.]* What does the
relative *it* belong to? It cannot in *sense* relate to *hope*,
nor in *concord* to *powers*. The poet's allusion is to the
moon; and Pompey would say, he is yet but a half
moon, or *crescent*; but his hopes tell him, that crescent
will come to a *full orb*. THEOBALD.

26. —thy *wan lip*!] In the old edition it is

——thy *wan'd lip*!

Perhaps, for *fond lip*, or *warm lip*, says Dr. Johnson.
Wan'd, if it stand, is either a corruption of *wan*, the
adjective, or a contraction of *wanned*, or *made wan*,
a participle. So, in *Hamlet*:

“That, from her working, all his visage *wan'd*.”

Again, in Marston's *Antonio and Mellida*:

“———a cheek

“Not as yet *wan'd*.”

Or perhaps *waned lip*, *i. e.* decreased, like the moon,
in its beauty. So, in the *Tragedy of Mariam*, 1613:

“And Cleopatra then to seek had been

“So firm a lover of her *wained* face.”

Again, in the *Skynner's Play*, among the Chester col-
lection of *Mysteries*, MS. Harl. 1013. p. 152:

“O blessed be thou ever and aye,

“Now *wayned* is all my woo.”

Yet this expression of Pompey's, perhaps, after all,
implies a wish only, that every charm of love may
confer additional softness on the lips of Cleopatra:
i. e. that her beauty may improve to the ruin of her

D

lover.

lover. The epithet *wan* might have been added, only to shew the speaker's private contempt of it. It may be remarked, that the lips of Africans and Asiatics are paler than those of European nations.

STEEVENS.

Shakspeare's orthography often adds a *d* at the end of a word. Thus, *vile* is (in the old editions) every where spelt *vild*. *Laund* is given instead of *lawn*: why not therefore *wan'd* for *wan* here?

If this however should not be accepted, suppose we read with the addition only of an apostrophe, *wan'd*, i. e. *waned*, declined, gone off from its perfection; comparing Cleopatra's beauty to the moon past the full.

PERCY.

35. ———since he went from Ægypt, 'tis
A space for farther travel.] i. e. since he quitted Ægypt, a space of time has elapsed, in which a longer journey might have been performed than from Ægypt to Rome.

STEEVENS.

39. ———would have don'd his helm] To *don* is to *do on*, to put on. So, in Webster's *Dutchess of Malfy*, 1623:

“Call upon our dame aloud,

“Bid her quickly *don* her shrowd.”

STEEVENS.

45. *I cannot hope, &c.*] The judicious editor of the *Canterbury Tales* of Chaucer, in four vols. 8vo. 1775, observes, that to *hope*, on this occasion, means to *expect*. So, in the *Reve's Tale*, v. 4027:

“Our manciple I *hope* he wol be ded.”

STEEVENS.

48. —warr'd upon him;—] Thus the second folio; the first *wan'd*. The present reading is, however, ascertained to be the true one, by a passage in the next scene, in which Cæsar says to Antony,

“ —your wife and brother

“ Made *wars* upon me.” MALONE.

53. —square—] That is, *quarrel*. STEEVENS.

59. *Our lives upon*, —] This play is not divided into acts by the author or first editors, and therefore the present division may be altered at pleasure. I think the first act may be commodiously continued to this place, and the second act opened with the interview of the chief persons, and a change of the state of action. Yet it must be confessed, that it is of small importance, where these unconnected and desultory scenes are interrupted. JOHNSON.

68. *Were I the wearer of Antonius' beard,*

I would not shav't to-day.] I believe he means, *I would meet him undressed, without shew of respect.*

JOHNSON.

91. *Nor curstness grow to the matter.*] Let not *ill-humour* be added to the real *subject* of our difference.

JOHNSON.

112. Cæs. *Sit.*

Ant. *Sit, sir!*] Antony appears to be jealous of a circumstance which seemed to indicate a consciousness of superiority in his too successful partner in power; and accordingly resents the invitation of Cæsar to be seated: Cæsar answers, *Nay then—i. e.* if you are so ready to resent what I meant an act of

Dij

civility,

civility, there can be no reason to suppose you have temper enough for the business on which at present we are met. The former editors leave a full point at the end of this, as well as the preceding speech.

STEEVENS.

The following circumstance may serve to strengthen Mr. Steevens's opinion: When the fictitious Sebastian made his appearance in Europe, he came to a conference with the Condé de Lemos; to whom, after the first exchange of civilities, he said, *Condé de Lemos, be covered.* And being asked by that nobleman, by what pretences he laid claim to the superiority expressed by such permission, he replied, I do it by right of my birth; I am Sebastian.

JOHNSON.

112. *Did practise on my state,——*] To *practise* means to employ unwarrantable arts or stratagems. So, in the *Tragedie of Antonie*, done into English by the countess of Pembroke, 1595.

“——nothing kills me so,

“As that I so my Cleopatra see

“*Practise* with Cæsar.”

STEEVENS.

113. ——*question.*] *i. e.* My theme or subject of conversation. So, again, in this sense:

“Out of our *question* wipe him.”

See a note on *Hamlet*, act i. “‘Thou com’st in such a *questionable* shape,” &c.

MALONE.

117. ——*their contestation*

Was theam for you, you were the word of war.]
Was theam for you, I believe means only, *was proposed as an example for you to follow on a yet more extensive plan;*

plan; as *themes* are given for a writer to dilate upon. Shakspeare, however, may prove the best commentator on himself. Thus, in *Coriolanus*, act i. sc. 1.

“——throw forth greater *themes*

“For insurrection’s arguing.”

Sicinius calls Coriolanus, “——the *theme* of our assembly.”

STEEVENS.

So, in *Macbeth*:

“——Two truths are told

“As happy prologues to the swelling act

“Of the imperial *theme*.”

And, in *Cymbeline*:

“When a soldier was the *theme*, my name

“Was not far off.”

HENLEY.

119. ——my brother never

Did urge me in his act:——] *i. e.* Never did make use of my name as a pretence for the war.

WARBURTON.

121. ——true reports,] *Reports for reporters.* Mr. Tollet observes, that Holinshed, p. 1181, uses *records* for *vouchers*.

STEEVENS.

127. *As matter whole you have not to make it with,*] The original copy reads:

As matter whole you have to make it with.

Without doubt erroneously; I therefore only observe it, that the reader may more readily admit the liberties which the editors of this author’s works have necessarily taken.

JOHNSON.

The old reading may be right. It seems to allude to Antony’s acknowledged neglect in aiding Cæsar;

D i i j

but

but yet Antony does not allow himself to be faulty upon the present cause alleged against him.

STEEVENS.

136. ———with graceful eyes——] Thus the old copy reads, and, I believe, rightly. STEEVENS.

We still speak of *looking* on a thing with a *good grace*. * * *

137. —fronted—] i. e. *opposed*. JOHNSON.

—————As for my wife,

I wish you had her spirit in such another:] In such another! In what other? Surely there can be no doubt that we ought to read:

I wish you had her spirit; *e'en* such another.

In has again been printed by mistake in this play, and has been rightly corrected: “No more, but *in* a woman.” So also, in *All's Well that Ends Well*, edit. 1623: “What have you here i——*In* (for *e'en*) that you have there.” MALONE.

155. *I told him of myself;—*] i. e. Told him the condition I was in, when he had his last audience.

WARBURTON.

164. *The honour is sacred—*] Antony, in my opinion, means to say—“The theme of honour which he now speaks of, namely, the religion of an oath, for which he supposes me not to have a due regard, is sacred; it is a tender point, and touches my character nearly. Let him therefore urge his charge, that I may vindicate myself.” MALONE.

192. ———your considerate stone.] I believe, *Go to then, your considerate stone*, means only this: *If I must be*

be chidden, henceforward I will be mute as a marble statue, which seems to think, though it can say nothing. As silent as a stone, however, might have been once a common phrase. So, in the interlude of Jacob and Esau, 1598:

“Bring thou in thine, Mido, and see thou be a stone.

“Mido.] *A stone, how should that be, &c.*

“Rebecca.] *I meant thou should'st nothing say.*”

Again, in the old metrical romance of *Syr Guy of Warwick*, bl. let. no date:

“Guy let it passe *as still as stone,*

“And to the steward word spake none.”

Again, in *Gower, De Confessione Amantis*, B. I. fol. 17,

“But he lay *still as any stone.*”

Again, in *Titus Andronicus*, act iii. sc. 1:

“A stone is silent and offendeth not.”

Again, Chaucer:

“To riden by the way, *dombe as the stone.*”

Mr. Tollet explains the passage in question, thus:

“I will henceforth seem senseless as a stone, however I may observe and consider your words and actions.”

STEEVENS.

193. *I do not much dislike the matter, but*

The manner of his speech:—] I do not, says Cæsar, think the man wrong, but too free of his interposition; *for't cannot be, we shall remain in friendship: yet if it were possible, I would endeavour it.*

JOHNSON.

204. *Say not so, Agrippa;*] The old copy has—

Say

Say not say. Mr. Rowe made this necessary correction. MALONE.

205. ————your reproof

Were well deserv'd———

In the old edition:

———your proof

Were well deserv'd———] Which Mr. Theobald, with his usual triumph, changes to *approve*, which he explains, *allowance*. Dr. Warburton inserted *reproof* very properly into Hanmer's edition, but forgot it in his own. JOHNSON.

247. *Lest my remembrance suffer ill report;*] Lest I be thought too willing to forget benefits, I must barely return him thanks, and then I will defy him.

JOHNSON.

281. —*be square to her.*] i. e. if report *quadrates* with her, or suits with her merits. STEEVENS.

297. *O'er-picturing that Venus, where we see, &c.*] Meaning the Venus of Protogenes, mentioned by Pliny, l. 35. c. 10. WARBURTON.

302. *And what they undid, did.*] It might be read less harshly,

And what they did, undid.

JOHNSON.

The reading of the old copy is, I believe, right. The wind of the fans seemed to give a new colour to Cleopatra's cheeks, which they were employed to cool; and *what they undid*, i. e. that warmth which they were intended to diminish or allay, *they did*, i. e. they in fact produced, MALONE.

305. —tended her i' th' eyes,] That is, *obeyed her looks, without waiting for her words.* HENLEY.

306. *And made their bends adornings:—*] This is sense indeed, and may be understood thus; her maids bowed with so good an air, that it added new graces to them. But this is not what Shakspeare would say: Cleopatra, in this famous scene, personated Venus just rising from the waves: at which time the Mythologists tell us, the sea-deities surrounded the goddess to *adore*, and pay her homage. Agreeably to this fable, Cleopatra had dressed her maids, the poet tells us, like Nereids. To make the whole, therefore, conformable to the story represented, we may be assured Shakspeare wrote,

And made their bends adorings.

They did her observance in the posture of *adoration*, as if she had been Venus. WARBURTON.

That Cleopatra personated Venus, we know; but that Shakspeare was acquainted with the circumstance of homage being paid her by the Deities of the sea, is by no means as certain. The old term will probably appear the more elegant of the two to modern readers, who have heard so much about *the line of beauty*. The whole passage is taken from the following in Sir Thomas North's translation of Plutarch: "She disdained to set forward otherwise, but to take her barge in the riuer of Cydnus, the poope whereof was of golde, the sailes of purple, and the owers of siluer, whiche kept stroke in rowing after the sounde of the musicke of flutes, howboyes, citherns, violls, and

and such other instruments as they played vpon in the barge. And now for the person of her selfe: she was layed vnder a pauillion of cloth of gold of tissue, apparelled and attired like the Goddesse Venus, commonly drawn in picture; and hard by her, on either hand of her, pretie faire boyes apparelled as painters do set forth God Cupide, with little fannes in their hands, with the which they fanned wind vpon her. Her ladies and gentlewomen also, the fairest of them were apparelled like the nymphes Nereides (which are the mermaides of the waters), and like the Graces, some steering the helme, others tending the tackle and ropes of the barge, out of the which there came a wonderfull passing sweete sauor of perfumes, that perfumed the wharfes side, pestered with innumerable multitudes of people. Some of them followed the barge all alongst the riuer's side: others also ranne out of the citie to see her coming in. So that in thend, there ranne such multitudes of people one after another to see her, that Antonius was left post alone in the market-place, in his imperiall seate to geve audience," &c.

Had Shakspeare written *adore* instead of *adorn*, it has been observed they were once synonymously used. So, in Spenser's *Faery Queen*, B. IV. c. xi.

"Congealed little drops which do the morn
adore."

Again, in the *Elder Brother* of Beaumont and Fletcher:

"And those true tears, falling on your pure
chrystals,

"Should

“Should turn to armlets for great queens to
adore.”

STEEVENS.

I think *bends* or *bands* is the same word, and means, in this place, the several *companies* of Nereids that waited on Cleopatra. It is said in Spenser's *Shepherd's Calender* for May: “A fresh *bend* of lovely nymphs did attend on lady Flora.” It is easy to conceive how these attendants, being happily disposed in groups, might add new graces to the appearance of their mistress. So, in *Titus Andronicus*, act ii. sc. 3: “Whom have we here? Rome's royal emperess? Unfurnished of her *well-beseeming troop*?”

TOLLET.

Mr. Tollet may be right. So, in Thomas Drant's translation of the third epistle of *Horace*, 1567:

“Quid studiosa *cohors* operum struit?”

“What dothe our busye *bende* of clarkes?”

Again, in Hall's *Chronicle*, *K. Henry VIII.* p. 75: “—should be set in the breste of the battaill or *bend* of footmen.” Again, “—most goodly battaill or *bend* of footmen.”

STEEVENS.

And made their bends adornings:—] *Their bends*, I apprehend, refers to Cleopatra's eyes, and not to her gentlewomen. *Her attendants, in order to learn their mistress's will, watched the motion of her eyes, the bends or movements of which added new lustre to her beauty.*

In our author we frequently find the word *bend* applied to the eye. Thus, in the first act of this play:

“Those his goodly eyes

“——now *bend*, now turn,” &c.

Again:

“Eternity

“Eternity was in our lips and eyes,

“Bliss in our brows *bent*.”

Again, in *Cymbeline* :

“Although they wear their faces to the *bent*

“Of the king’s looks.”

Again, in *Troilus and Cressida* :

“All gaze and *bent* of amorous view.”

And lastly, in *Julius Cæsar*, which affords an instance exactly apposite :

“And that same *eye* whose *bend* doth awe the
world.”

MALONE.

I cannot but prefer the conjecture of Dr. Warburton, which substitutes *adorings* for *adornings*. Thus, in *Timon* : “The lords rise from table with much *adoring* of Timon.” There is in Gray’s *Descent of Venus*, a passage which illustrates both Shakspeare and the bishop’s emendation :

“Slow solemn strains their queen’s approach declare,

“Where’er she turns, the graces *homage* pay.”

I quote this example the rather, because in the passage of Milton from which these lines were imitated, the verb *adore* is used precisely in the same manner as here supposed by Shakspeare :

“—————what WOMAN will you find,

“Though of this age the wonder and the fame,

“On whom his leisure will vouchsafe an eye

“Of fond desire ? or should she confident,

“As sitting queen ADOR’D on beauty’s throne,

“Descend

“Descend with all her winning charms begirt,

“To enamour——.”] HENLEY.

314. —— *which, but for vacancy,*

Had gone——] Alluding to an axiom in the peripatetic philosophy then in vogue, that *Nature abhors a vacuum.* WARBURTON.

336. —— *nor custom stale*] This verb is used by Heywood in the *Iron Age*, 1632: “One that hath *stal’d* his courtly tricks at home.” STEEVENS.

337. —— *Other women cloy*

*The appetites they feed; but she makes hungry;
Where most she satisfies.——*] Almost the same thought, clothed nearly in the same expressions, is found in the old play of *Pericles*: “Who starves the ears she feeds, and makes them hungry the more she gives them speech.”

Again, in our author:

“And yet not cloy thy lips with loath’d satiety,

“But rather famish them amid their plenty.”

MALONE.

339. —— *for vilest things*

Become themselves in her;] So, in our author’s 150th sonnet:

“Whence hast thou this *becoming* of things ill?”

MALONE.

341. —— *when she is riggish.*] *Rigg* is an ancient word, meaning a strumpet. So, in Whetstone’s *Castle of Delight*, 1576:

“Then loath they will both lust and wanton love,

“Or else be sure such *ryggs* my care shall prove.”

E

Again :

Again :

“ Immodest *rigg*, I Ovid's counsel used.”

STEEVENS.

343. ——— *Octavia is*

A blessed lottery to him.] Lottery, for allotment.

HENLEY.

The ghost of Andrea in the *Spanish Tragedy*, says,

“ Minos in graven leaves of *lottery*

“ Drew forth the manner of my life and death.”

FARMER.

So, in Stanyhurst's translation of *Virgil*, 1582 :

“ By this hap escaping the filth of *lottarye* carnal.”

Again, in the *Honest Man's Fortune*, by Beaumont and Fletcher :

“ ———fainting under

“ Fortune's false *lottery*.”

STEEVENS.

352. ———*shall bow in prayers]* The old copy reads,

———*shall bow my prayers,*

which I believe to be the true reading. The same construction is in *Coriolanus*, act i. sc. 1.

“ *Shouting their emulation.*”

Again, in *King Lear*, act ii. sc. 2.

“ *Smile you my speeches?*”

STEEVENS.

357. ———*Good night, dear lady.*

Oet. Good night, sir.] These last words, in the only authentick copy of this play, are given to Antony. I see no need of change. He addresses himself to Cæsar, who immediately replies, *Good night.*

MALONE.

364. *I see it in*
My motion,——] *i. e.* The divinitory agitation.
 WARBURTON.

374. *Becomes a Fear,——]* *i. e.* a fearful thing.
 The abstract for the concrete. WARBURTON.

A *Fear* was a personage in some of the old moralities. Beaumont and Fletcher allude to it in the *Maid's Tragedy*, where Aspasia is instructing her servants how to describe her situation in needle-work:

“——and then a *Fear*:

“Do that *Fear* bravely, wench.”——

Spenser had likewise personified *Fear*, in the 12th canto of the third book of his *Faery Queen*. In the sacred writings *Fear* is also a person: “I will put a fear in the land of Egypt.” *Exodus*.

The whole thought is borrowed from Sir T. North's translation of Plutarch: “With Antonius there was a soothsayer or astronomer of Ægypt, that coulde cast a figure, and iudge of men's natiuities, to tell them what should happen to them. He, either to please Cleopatra, or else for that he founde it so by his art, told Antonius plainly, that his fortune (which of it selfe was excellent good, and very great) was altogether blemished, and obscured by Cæsar's fortune: and therefore he counselled him vtterly to leaue his company, and to get him as farre from him as he could. For thy Demon, said he (that is to say, the good angell and spirit that keepeth thee), is affraied of his: and being coragious and high when he is alone,

E i j

becometh

becometh fearefull and timerous when he commeth neere vnto the other.” STEEVENS.

383. *But, he away, 'tis noble.*] The old copy reads *alway*. Mr. Pope, I believe, corrected it. MALONE.

391. *—his quails—*] The ancients used to match quails as we match cocks. JOHNSON.

So, in the old translation of Plutarch: “For, it is said, that as often as they two drew cuts for pastime, who should haue any thing, or whether they plaied at dice, Antonius alway lost. Oftentimes when they were disposed to see cockefight, or quailles that were taught to fight one with an other: Cæsar’s cockes or quailles did euer ouercome.” STEEVENS.

392. *—in hoop’d at odds.—*] Thus the old copy. *In hoop’d* is *inclosed, confined*, that they may fight.

JOHNSON.

Shakspeare gives us the practice of his own time. John Davies begins one of his epigrams upon *proverbs*:

“He sets cocke *on* the hoope,” *in*, you would say;

“For cocking *in hoopes* is now all the play.”

FARMER.

404. *—at mount*] *i. e.* Mount Misenum.

STEEVENS.

411. *—Musick, moody food*] *Moody*, in this instance, means *melancholy*. Cotgrave explains *moody*, by the French words, *morne* and *triste*. STEEVENS.

Moody is applied as an epithet to melancholy, in the *Comedy of Errors*:

“Sweet recreation barr’d, what doth ensue

“But *moody* and dull *melancholy*?” MALONE.

423. *Tawny-finn'd fishes :—*] The first copy reads:
Tawny fine fishes.—— JOHNSON.

429. *Did hang a salt fish, &c.*] This circumstance is likewise taken from Sir Tho. North's translation of the life of Antony in *Plutarch*. STEEVENS.

435. —————whilst

I wore his sword Philippian.——] We are not to suppose, nor is there any warrant from history, that Antony had any particular sword so called. The dignifying weapons, in this sort, is a custom of much more recent date. This therefore seems a compliment à posteriori. We find Antony, afterwards, in this play, boasting of his own prowess at Philippi.

Ant. *Yes, my lord, yes ; he at Philippi kept
His sword e'en like a dancer ; while I struck
The lean and wrinkled Cassius, &c.*

That was the greatest action of Antony's life ; and therefore this seems a fine piece of flattery, intimating, that this sword ought to be denominated from that illustrious battle, in the same manner as modern heroes in romance are made to give their swords pompous names. THEOBALD.

437. *Ram thou thy fruitful tidings—*] Shakspeare probably wrote (as Sir T. Hanmer observes), *Rain thou, &c.* *Rain* agrees better with the epithets *fruitful* and *barren*. So, in *Timon* :

“ *Rain* sacrificial whisp'rings in his ear.”

Again, in *The Tempest* :

“ —————Heavens *rain* grace !”

STEEVENS.

453. —————If Antony
*Be free, and healthful—so tart a favour
 To trumpet such good tidings!*] There seems
 to have been a word omitted. We might read:

—————If Antony
Be free and healthful, needs so tart a favour, &c.
 MALONE.

A former editor reads,
 “—————Why so tart a favour.”
 457. *Not like a formal man.*] By a *formal* man,
 Shakspeare means, a man *in his senses*. *Informal* wo-
 men, in *Measure for Measure*, is used for women *beside*
themselves. STEEVENS.

Formal man, I believe, only means a man *in form*,
i. e. shape. You should come in the *form* of a fury,
 and not in the *form* of a man. So, in *A mad World my*
Masters, by Middleton, 1640:

“The very devil assum’d thee *formally*.”
i. e. assumed thy form. MALONE.

459. *I have a mind to strike thee, ere thou speak’st;
 Yet, if thou say, Antony lives, ’tis well,
 Or friends with Cæsar, or not captive to him,
 I’ll set thee in a shower of gold, and hail
 Rich pearls upon thee.*—] We surely should
 read, *is well*. The messenger is to have his reward,
 if he says, that Antony is *alive*, in *health*, and either
friends with Cæsar, or not captive to him. TYRWHITT.

I have adopted this reading, being thoroughly con-
 vinced of its probability and propriety. STEEVENS.

462. *I'll set thee in a shower of gold, and hail
Rich pearls upon thee.*] That is, I will give
thee a kingdom: it being the eastern ceremony, at
the coronation of their kings, to powder them with
gold-dust and *seed-pearl*; so Milton:

“——the gorgeous east with liberal hand

“*Showers on her kings barbarick pearl and gold.*”

In the Life of Timur-bec or Tamerlane, written by a
Persian contemporary author, are the following words,
as translated by Mons. Petit de la Croix, in the ac-
count there given of his coronation, Book II. chap. 1.

“*Les princes du sang royal & les emirs repandirent à
pleines mains sur sa tête quantité d'or & de pierreries
selon la coutume.*”

WARBURTON.

499. *Draws a dagger.*] The old copy——*Draw a
knife.*

STEEVENS.

505. *Melt Ægypt into Nile!——*] So, in the first
scene of this play:

“*Let Rome in Tyber melt,*” &c.

STEEVENS.

510. *These hands do lack nobility, that they strike*

A meaner than myself;——] This thought
seems to be borrowed from the laws of chivalry,
which forbid a knight to engage with his inferior.

STEEVENS.

Perhaps here was intended an indirect censure of
Queen Elizabeth, for her unprincely and unfeminine
treatment of the amiable Earl of Essex. The play
was probably not produced till after her death, when
a stroke at her proud and passionate demeanour to
her courtiers and maids of honour (for her majesty
used

used to chastise *them* too) might be safely hazarded. In a subsequent part of this scene, there is (as Dr. Grey has observed) an evident allusion to Elizabeth's inquiries concerning the person of her rival, Mary Queen of Scots. MALONE.

525. ———*were* submerg'd, ———] *Submerg'd* is whelm'd under water. So, in the *Martial Maid*, by Beaumont and Fletcher:

“—spoil'd, lost, and *submerg'd* in the inundation,”
&c. STEEVENS.

535. *Thou art not what thou'rt sure of!*—] For this, which is not easily understood, Sir T. Hanmer has given,

That say'st but what thou'rt sure of!

I am not satisfied with the change, which, though it affords sense, exhibits little spirit. I fancy the line consists only of abrupt starts:

O that this fault should make a knave of thee,

Thou art—not what?—Thou'rt sure on't. Get thee hence:

That his fault should make a knave of thee that art—but what shall I say thou art not? Thou art then sure of this marriage.—Get thee hence.

Dr. Warburton has received Sir T. Hanmer's emendation. JOHNSON.

In *Measure for Measure*, act ii. sc. 2. is a passage so much resembling this, that I cannot help pointing it out for the use of some future commentator, though I am unable to apply it with success to the very difficult line before us:

“Drest

“Drest in a little brief authority,

“*Most ignorant of what he's most assur'd,*

“His glassy essence.”

STEEVENS.

Thou art not what thou'rt sure of!—] *i. e.* Thou art not an honest man, of which thou art thyself assured, but thou art in my opinion a knave by thy master's fault alone. TOLLET.

I suspect, the editors have endeavoured to correct this passage in the wrong place. Cleopatra begins now a little to recollect herself, and to be ashamed of having struck the servant for the fault of his master. She then very naturally exclaims,

“O, that his fault should make a knave of thee,

“That art not what thou'rt *sore* of!”

for so I would read, with the change of only one letter.—Alas! is it not strange, that the fault of Antony should make thee appear to me a knave, thee that art innocent, and art not the cause of that ill news, in consequence of which thou art yet *sore* with my blows!

MALONE.

545. —the feature of Octavia,——] By *feature* seems to be meant the cast and make of her face. *Feature*, however, anciently appears to have signified *beauty* in general. So, in Greene's *Farewell to Folly*, 1617: “——rich thou art, *featur'd* thou art, feared thou art.” Spenser uses *feature* for the whole turn of the body. *Faery Queen*, B. I. c. 8.

“Thus when they had the witch disrobed quite,

“And all her filthy *feature* open shown.”

Again, in B. III. c. 9.

“She

“ She also doft her heavy haberjeon,

“ Which the fair *feature of her limbs* did hide.”

STEEVENS.

546. ———let him not leave out

The colour of her hair:—] This is one of Shakspeare's masterly touches. Cleopatra, after bidding Alexas to inquire of the messenger concerning the beauty, age, and temperament of Octavia, immediately adds, *let him not leave out the colour of her hair*; as from thence she might be able to judge for herself, of her rival's propensity to those pleasures, upon which her passion for Antony was founded. A reference to the same diagnostick occurs also in *As You Like It*:

“ Ros. I'faith his *hair* is of a GOOD colour.

“ Cel. An excellent colour: your chesnut was ever
the only colour.” HENLEY.

548. *Let him for ever go.—*] She is now talking in broken sentences, not of the messenger, but Antony. JOHNSON.

550. *The other way he is a Mars:—*] In this passage the sense is clear, but, I think, may be much improved by a very little alteration.

Cleopatra, in her passion, upon the news of Antony's marriage, says,

Let him for ever go—Let him not—Charmian,—

Though he be painted one way like a Gorgon,

The other way he's a Mars.—

This, I think, would be more spirited thus:

Let

Let him for ever go—let him—no—Charmian;

Though he be painted, &c.

TYRWHITT.

579. *Thou canst not fear us—]* Thou canst not affright us with thy numerous navy. JOHNSON.

584. *But since the cuckow builds not for himself,]* Since, like the cuckow, that seizes the nests of other birds, you have invaded a house which you could not build, keep it while you can. JOHNSON.

So, in P. Holland's translation of *Pliny*, B. X. ch. 9.

“These (*cuckows*) lay alwaies in *other birds' nests*.”

STEEVENS.

620. *What counts harsh fortune casts, &c.]* Metaphor from making marks or lines in casting accounts in arithmetick. WARBURTON.

642. *——to Cæsar——]* *i. e.* To Julius Cæsar.

STEEVENS.

666. *I will praise any man that will praise me:]* The poet's art in delivering this humorous sentiment (which gives us so very true and natural a picture of the commerce of the world) can never be sufficiently admired. The confession could come from none but a frank and rough character like the speaker's: and the moral lesson insinuated under it, that *flattery* can make its way through the most stubborn manners, deserves our serious reflection. WARBURTON.

714. *——Some o' their plants——]* *Plants*, besides its common meaning, is here used for the *foot*, from the Latin. JOHNSON.

718. *They have made him drink alms-drink.*] A phrase, amongst good fellows, to signify that liquor of another's share which his companion drinks to ease him. But it satirically alludes to Cæsar and Antony's admitting him into the triumvirate, in order to take off from themselves the load of envy. WARBURTON.

719. *As they pinch one another by the disposition,—*] A phrase equivalent to that now in use, of *Touching one in a sore place.* WARBURTON.

726. *—a partizan—*] A pike. JOHNSON.

727. *To be call'd into a huge sphere, and not to be seen to move in't, are the holes where eyes should be, which pitifully disaster the cheeks.*] This speech seems to be mutilated; to supply the deficiencies is impossible, but perhaps the sense was originally approaching to this:

To be called into a huge sphere, and not to be seen to move in't, is a very ignominious state; great offices are the holes where eyes should be, which, if eyes be wanting, pitifully disaster the cheeks. JOHNSON.

In the eighth book of the *Civil Wars*, by Daniel, st. 103, is a passage which resembles this, though it will hardly serve to explain it. The earl of Warwick says to his confessor,

“ I know that I am *fix'd unto a sphere*

“ *That is ordain'd to move.*” STEEVENS.

730. *They take the flow o' the Nile—*] Pliny, speaking of the Nile, says, “ How high it riseth, is knowne by markes and measures taken of certain pits. The ordinary height of it is sixteen cubites. Under that gage, the waters overflow not all. Above that

stint,

stint, there are a let and hindrance, by reason that the later it is ere they bee fallen and downe againe. By these the seed-time is much of it spent, for that the earth is too wet. By the other there is none at all, by reason that the ground is drie and thirstie. The province taketh good keepe and reckoning of both, the one as well as the other. For when it is no higher than twelve cubites, it findeth extreame famine: yea, and at thirteen it feeleth hunger still; fourteen cubites comforts their hearts; fifteen bids them take no care; but sixteen affordeth them plentie and delicious dainties. So soone as any part of the land is freed from the water, streight waies it is sowed.” *Philemon Holland’s Translation*, 1601, B. V. ch. 9.

732. —*the mean*,—] *i. e.* the middle. STEEVENS.

733. Or foizon, follow:—] *Foizon* is a French word, signifying plenty, abundance. I am told that it is still in common use in the North. STEEVENS.

749. *I have heard, the Ptolemies’ Pyramises are very goodly things;*] *Pyramis* for *pyramid* was in common use in our author’s time. So, in Bishop Corbet’s *Poems*, 1658:

“Nor need the chancellor boast, whose *pyramis*

“Above the host and altar reared is.”

From this word Shakspeare formed the English plural, *pyramises*, which perhaps he preferred, as better suited to the pronunciation of a man nearly intoxicated. In other places he has introduced the Latin plural

F *pyramides*,

pyramides, which was constantly used by our ancient writers. So, in this play :

“ My country’s high *pyramides*—.” act v. sc. 2.

MALONE.

790. ———or sky inclips,] i. e. embraces.

STEEVENS.

794. ———Let me cut the cable;] So, in the old translation of Plutarch : “ Now in the midst of the feast, when they fell to be merie with Antonius loue vnto Cleopatra: Menas the pirate came to Pompey, and whispering in his eare, said unto him: Shall I cut the gables of the ankers, and make thee Lord, not only of Sicile and Sardinia, but of the whole empire of Rome besides? Pompey hauing pawsed a while vpon it, at length aunswered him: thou shouldest haue done it, and neuer haue told it me, but now we must content vs with that we haue. As for my selfe, I was neuer taught to breake my faith, nor to be counted a traitor.”

STEEVENS.

796. *All then is thine.*] The old copy reads: *All there is thine.* If alteration be necessary, we might as well give: *All theirs is thine.* All *there*, however, may mean *all in the vessel.*

STEEVENS.

806. —thy pall’d fortunes—] *Palled*, is *vapid*, past its time of excellence; *palled* wine, is wine that has lost its original sprightliness.

JOHNSON.

So, in the *History of Clyomon, Knight of the Golden Shield*, &c. 1599:

“ Can comfort more the careful corps and over-
palled spright.”

STEEVENS.

823. ———*Strike the vessels,*——] Try whether the casks sound as empty. JOHNSON.

I believe, *strike the vessels*, means no more than *chink the vessels one against the other*, as a mark of our unanimity in drinking, as we now say, *chink glasses*.

STEEVENS.

842. In old editions :

The holding every man shall beat,———] Mr. Theobald's emendation of *beat* to *bear*, is very plausible; and yet *beat* I believe to have been the poet's word, however harsh it may appear at present. In *Henry VIII.* we find a similar expression :

“———let the musick *knock* it.” STEEVENS.

The holding every man shall beat,——] Every man shall accompany the chorus by drumming on his sides, in token of concurrence and applause. JOHNSON.

845. —*with pink eyne* :—] That is, *red eyes* : eyes inflamed with drinking, are very well appropriated to Bacchus. So, in *Julius Cæsar* :

“—such *ferret* and such fiery eyes.”

So, Greene, in his *Defence of Coney-catching*, 1592 : “—like a *pink-ey'd ferret*.” Again, in a song sung by a drunken Clown in *Marius and Sylla*, 1594 :

“Thou makest some to stumble, and many mo
to fumble,

“And me have *pinky eyne*, most brave and jolly
wine !” STEEVENS.

860. O, Antony, you have my father's house,] The historian Paternulus says : “*Cum Pompeio quoque circa*

*Misenum pax inita: Qui haud absurdo, cum in navi
Cæsaremque et Antonium cæna exciperet, dixit: In Carinis
suis se cœnam dare; referens hoc dictum ad loci nomen,
in quo paterna domus ab Antonio possidebatur.* Our
author, though he lost the joke, yet seems willing to
commemorate the story. WARBURTON.

The joke of which the learned editor seems to
lament the loss, is not preserved in the old translation
of Plutarch, and Shakspeare looked no further.

STEEVENS.

Mr. Steevens might have remarked, that, as the
joke had slipped through the fingers of Plutarch, it
was not likely to reach his translator. Dio, however,

hath preserved it: *Ἐπειδὴ τὴν οἰκίαν αὐτῆς τὴν πατρῴαν
τὴν ἐν ταῖς Καρίναις κατείχε, — ἀποσκῶψας τρόπον τινα
ἡδίστον, ἐν ταῖς ΚΑΡΙΝΑΙΣ αὐτῆς ἔστιαν ἐφη.* XLVIII.

HENLEY.

P. 555.

ACT III.

Line 1. **STRUCK**] alludes to *darting*. Thou, whose
darts have so often struck others, art struck now thy-
self. JOHNSON.

4. — *Thy Pacorus, Orodes!*] Pacorus was the son of
Orodes, king of Parthia. STEEVENS.

30. ————*that,*

Without the which a soldier, and his sword,

Grants scarce distinction:] Grant, for afford.

It is badly and obscurely expressed; but the sense is this, *Thou hast that, Ventidius, which if thou didst want, there would be no distinction between thee and thy sword. You would be both equally cutting and senseless.* This was wisdom or knowledge of the world. Ventidius had told him the reasons why he did not pursue his advantages: and his friend, by this compliment, acknowledges them to be of weight. **WARBURTON.**

54. ————*Arabian bird!]* The phoenix.

JOHNSON.

58. —*bards, poets,—]* Not only the tautology of *bards* and *poets*, but the want of a correspondent action for the *poet*, whose business in the next line is only to *number*, makes me suspect some fault in this passage, which I know not how to mend.

JOHNSON.

I suspect no fault. The ancient *bard* sung his compositions to the harp; the *poet* only commits them to paper. Verses are often called *numbers*, and to *number*, a verb (in this sense) of Shakspeare's coining, is *to make verses*.

This puerile arrangement of words was much studied in the age of Shakspeare, even by the first writers.

So, in *An excellent Sonnet of a Nymph*, by Sir P. Sidney, printed in *England's Helicon*, 1614:

“Vertue, beautie, and speech, did strike, wound,
charme,

“My heart, eyes, eares, with wonder, love, de-
light :

“First, second, last, did binde, enforce, and arme,

“His works, showes, sutes, with wit, grace, and
vowes-might.

“Thus honour, liking, trust, much, farre, and
deepe,

“Held, pearst, possest, my judgment, sence, and
will;

“Till wrongs, contempt, deceite, did grow, steale,
creepe,

“Bands, favour, faith, to breake, defile, and kill.

“Then grieve, unkindnes, prooffe, tooke, kindled,
taught,

“Well grounded, noble, due, spite, rage, dis-
daine :

“But ah, alas (in vaine) my mind, sight, thought,

“Doth him, his face, his words, leave, shunne,
refraine :

“For nothing, time, nor place, can loose, quench,
ease,

“Mine own, embraced, sought, knot, fire, dis-
ease.” STEEVENS.

63. *They are his shards, and he their beetle.—] i. e.*

*They are the wings that raise this heavy lumpish insect
from*

from the ground. See Note on *Macbeth*, act iii. sc. 2.

STEEVENS.

67. *You take from me a great part of myself;*] So in *The Tempest* :

“ I have given you here a third of my own life.”

STEEVENS.

Again, in *Troilus and Cressida* :

“ I have a kind of self resides in you.”

MALONE.

69. ————*as my furthest band*] As I will venture the greatest pledge of security, on the trial of thy conduct.

JOHNSON.

81. ————*therein curious,*] i. e. scrupulous.

86. *The elements be kind, &c*] (i. e. the elements of air and water) *I wish you a good voyage!* Octavia was going to sail with Antony from Rome to Athens.

T. H. W.

100. —*were he a horse;*] A horse is said to have a cloud in his face, when he has a black or dark-coloured spot in his forehead between his eyes. This gives him a sour look, and being supposed to indicate an ill-temper, is of course regarded as a great blemish.

STEEVENS.

108. *Believe it till I weep too.*] The sense is: *Believe it* (says Enobarbus), *that Antony did so*, i. e. *that he wept over such an event, till you see me weeping on the same occasion, when I shall be obliged to you for putting such a construction on my tears, which, in reality (like his), will be tears of joy.* I have replaced the old reading. Theobald read, “ ’till I wept too.”

STEEVENS.

138. *Is she as tall as me ? &c. &c. &c.*] This scene (says Dr. Grey) is a manifest allusion to the questions put by Queen Elizabeth to Sir James Melvil, concerning his mistress the queen of Scots. Whoever will give himself the trouble to consult his Memoirs, will probably suppose the resemblance to be more than accidental.

STEEVENS.

142. *That's not so good :—he cannot like her long.*] Cleopatra, perhaps, does not mean—“ That is not so good a piece of intelligence as your last ;” but, “ *That, i. e.* a low voice, is not so good as a shrill tongue.”

That she did not herself esteem a low voice (on which our author never omits to introduce an eulogium, when he has an opportunity) as a merit in a lady, appears from what she adds afterwards—“ *Dull of tongue* and dwarfish !”—If the words be understood in the sense first mentioned, the latter part of the line will be found inconsistent with the foregoing.

MALONE.

The quality of the *voice* is referred to, as a criterion similar to that, already noticed, of the *hair*.

HENLEY.

148. ———*her station*] *Station*, in this instance, means *the act of standing*. So, in *Hamlet* :

“ A station like the herald Mercury.”

STEEVENS.

176. ———*so harry'd him.*] To *harry* is to use roughly. I meet with the word in *The Revenger's Tragedy*, 1607 :

“ He *harried* her, and midst a throng,” &c.

Again,

Again, in *The Downfall of Robert Earl of Huntington*, 1601 :

“ Will *harry* me about instead of her.”

Holinshed, p. 735, speaking of the body of Richard III. says, it was “ *harried* on horseback, dead.”

The same expression had been used by Harding in his *Chronicle*. Again, Nash in his *Lenten Stuff*, 1599 : “ —as if he were *harrying* and chafing his enemies.” STEEVENS.

To *harry*, is, literally, to *hunt*. Hence the word *harrier*.—King James threatened the Puritans that “ he would *harry* them out of the land.” In Mr. Steevens’s last quotation, perhaps, we should read *chasing*. HENLEY.

194. *When the best hint was given him, he o’erlook’d, Or did it from his teeth.*] The first folio reads, *not look’d*. Dr. Thirlby advised the emendation which I have inserted in the text. THEOBALD.

211. —the mean time, lady,
I’ll raise the preparation of a war
Shall stain your brother;—] That is, *shame*, or *disgrace* your brother. JOHNSON.

217. —wars ’twixt you twain would be, &c.] The sense is, that war between Cæsar and Antony would engage the world between them, and that the slaughter would be great in so extensive a commotion. JOHNSON.

232. *rivality.*] Equal rank. JOHNSON.

235. *Upon his own appeal,*] To *appeal*, in Shakspeare,

sperre, is to *accuse* ; Cæsar seized Lepidus without any other proof than Cæsar's accusation. JOHNSON.

238. *Then 'would thou had'st a pair of chaps, no more ;
And throw between them all the food thou hast,
They'll grind the other. Where's Antony ?]* This is obscure, I read it thus :

*Then, world, thou hast a pair of chaps, no more,
And throw between them all the food thou hast,
They'll grind the one the other. Where's Antony ?*

Cæsar and Antony will make war on each other, though they have the world to prey upon between them. JOHNSON.

246. ———*More, Domitius ;]* I have something *more* to tell you, which I might have told at first, and delayed my news. Antony requires your presence.

JOHNSON.

254. *I' the market-place,—]* So in the old translation of Plutarch. “ For he assembled all the people in the show place, where younge men doe exercise them selues, and there vpon a high tribunall siluered, he set two chayres of gold, the one for him selfe, and the other for Cleopatra, and lower chaires for his children : then he openly published before the assembly, that first of all he did establish Cleopatra queene of Egypt, of Cyprvs, of Lydia, and of the lower Syria ; and at that time also, Cæsarion king of the same realmes. This Cæsarion was supposed to be the sonne of Julius Cæsar, who had left Cleopatra great with child. Secondly, he called the sonnes he had by her, the kings of kings, and gaue Alexander for

for his portion, Armenia, Media, and Parthia, when he had conquered the contry : and vnto Ptolemy for his portion, Phenicia, Syria, and Cilicia. STEEVENS.

261. For *Lydia*, Mr. Upton, from Plutarch, has restored *Lybia*. JOHNSON.

In the translation from the French of Amyot, by Thomas North, in folio, 1597*, will be seen at once the origin of this mistake.—“First of all he did establish Cleopatra queen of Ægypt, of Cyprus, of *Lydia*, and the lower Syria.” FARMER.

265. ———*he there*————] The old copy has *hither*. Mr. Rowe corrected it. MALONE.

269. ———*the goddess Isis*] So in the old translation of Plutarch : “Now for Cleopatra, she did not onely weare at that time (but at all other times els when she came abroad) the apparell of the goddesse Isis, and so gaue audience vnto all her subjects, as a new Isis.” STEEVENS.

319. *Which soon he granted,*

Being an abstract 'tween his lust and him.]

Antony very soon complied to let Octavia go at her request, says Cæsar ; and why ? Because she was an

* I find the character of this work pretty early delineated :

“ ’Twas Greek at first, that Greek was Latin made,
“ That Latin French, that French to English straid :
“ Thus ’twixt one Plutarch there’s more difference,
“ Than i’ th’ same Englishman return’d from France.”

FARMER.

abstract

abstract between his inordinate passion and him; this is absurd. We must read,

Being an obstruct 'tween his lust and him.

i. e. his wife being an obstruction, a bar to the prosecution of his wanton pleasures with Cleopatra.

WARBURTON.

Dr. Warburton's alteration is needless, and ought to be rejected, as perverting the sense. HENLEY.

329. Mr. Upton remarks, that there are some errors in this enumeration of the auxiliary kings: but it is probable that the author did not much wish to be accurate. JOHNSON.

Mr. Upton proposes to read:

“——Polemon and Amintas

“Of Lycaonia; and the king of Mede.”

And this obviates all impropriety. STEEVENS.

352. *Be of comfort*;] The old copy—*Best of comfort*. STEEVENS.

The connecting particle, *and*, seems to favour the old reading. According to the modern innovation (which was introduced by Mr. Rowe), it stands very awkwardly. “*Best of comfort*” may mean—*Thou best of comforters!* a phrase which we meet with again in *The Tempest*:

“A solemn air, and the *best comforter*

“To an unsettled fancy's cure!” MALONE.

359. —*potent regiment*—] *Regiment* is government, authority; he put his power and his empire into the hands of a false woman.

It

It may be observed, that *trull* was not, in our author's time, a term of mere infamy, but a word of slight contempt, as *wench* is now. JOHNSON.

Regiment is used for *regimen* or *government* by most of our ancient writers. The old translation of the *Schola Salernitana* is called the *Regiment of Helth*. Again, in Lyly's *Woman in the Moon*, 1597:

“ Or Hecate in Pluto's *regiment*.”

Again, in Spenser's *Faery Queen*, B. II. ch. x.

“ So when he had resign'd his *regiment*.”

Trull is not employed in an unfavourable sense by G. Peele, in the song of *Coridon and Melampus*, published in *England's Helicon*:

“ When swaines sweet pipes are pufte, and *trulls*
are warme.”

Again, in *Damætas's Jigge* in praise of his love, by John Wootton; printed in the same collection:

“ ———be thy mirth seene;

“ Heard to each swaine, seene to each *trull*.”

STEEVENS.

366. ———*forspoke my being*——] To *forspeak*, is to contradict, to speak against, as *forbid* is to order negatively. JOHNSON.

Thus, in the *Arraignment of Paris*, 1580:

“ ———thy life *forspoke* by love.”

To *forspeak* likewise signified to curse. So in Drayton's *Epistle from Elinor Cobham to Duke Humphrey*:

“ Or to *forspeak* whole flocks as they did feed.”

To *forspeak*, in the last instance, has the same power as to *forbid* in *Macbeth*:

“He shall live a man *forbid*.”

So to *forthink* meant anciently to *repent*.

“Therefore of it be not to boolde,

“Lest thou *forthink* it when thou art too olde.”

Interlude of Youth, bl. let. no date.

And in Gower, *De Confessione Amantis*, B. I. to *forshape* is to *mishape*.

“Out of a man into a stone

“*Forshape*,” &c.

To *forspeak* has generally reference to the mischiefs effected by enchantment. So in Ben Jonson's *Staple of News*, “——a witch, gossip to *forspeak* the matter thus.” In Shakspeare it is the opposite of *bespeak*.

STEEVENS.

369. *Is't not denounc'd against us? &c.*] I would read,

“Is't not? *Denounce* against us, why should not we

“Be there in person?”—— TYRWHITT.

The old copy reads——

If not denounc'd against us, why, &c.

which may be right. If there is no particular denunciation against us, why should we not be there in person?—Or, with Mr. Tyrwhitt, we may read,

“If not, [*i. e.* if it be not fit,] *denounce*, &c.

MALONE.

391. *And take in Toryne?*] To *take in* is to gain by conquest.

STEEVENS.

407. —*muletteers*,—] The old copy reads *mililers*.

MALONE.

410. *Their ships are yare; your's heavy:—*] So, in Sir Thomas North's *Plutarch*:—"Cæsar's ships were not built for pomp, high and great, &c. but they were light of *yarage*." *Yare* generally signifies *dexterous, manageable*. STEEVENS.

431. *Strange, that his power should be.*] It is strange that his *forces* should be there. So afterwards in this scene:

"His *power* went out in such distractions, as

"*Beguil'd all spies.*"

Again, in our author's *Rape of Lucrece*:

"Before the which was drawn the *power* of
Greece." MALONE.

434. —*my Thetis!*—] Antony addresses Cleopatra by the name of this sea-nymph, because she had just promised him assistance in his naval expedition.

STEEVENS.

435. *O noble emperor, &c.*] So in the old translation of *Plutarch*: "Now, as he was setting his men in order of battel, there was a captaine, & a valliant man, that had serued Antonius in many battels & conflicts, & had all his body hacked and cut: who as Antonius passed by him, cryed out vnto him, and sayd: O, noble emperor, how commeth it to passe that you trust to these vile brittle shippes? what, doe you mistrust these woundes of myne, and this sword? let the Ægyptians and Phœnicians fight by sea, and set vs on the maine land, where we vse to conquer, or to be slayne on our feete. Antonius passed by him, and sayd neuer a word, but only beckoned to

G i j

him

him with his hand and head, as though he willed him to be of good corage, although indeede he had no great corage himselfe.” STEEVENS.

442. *By Hercules, I think, I am i' the right.*

Can. Soldier, thou art; but his whole action grows

Not in the power on't :————] That is, his whole conduct becomes ungoverned by right, or by reason. JOHNSON.

453. *————distractions—*] Detachments; separate bodies. JOHNSON.

The word is thus used by Sir Paul Rycaut in his *Maxims of Turkish Polity*: “——and not suffer his affections to wander on other wives, slaves, or *distractions of his love.*” STEEVENS.

472. *The Antoniad, &c.*] Which Plutarch says, was the name of Cleopatra's ship. POPE.

478. *The greater cantle————*] A piece, or lump. POPE.

Cantle is rather a corner. Cæsar in this play mentions the *three-nook'd world*. Of this triangular world every triumvir had a corner. JOHNSON.

The word is used by Chaucer in the *Knight's Tale*, late edit. ver. 3010:

“Of no partie ne *cantel* of a thing.” STEEVENS.

482. *—token'd—*] Spotted. JOHNSON.

The death of those visited by the plague was certain when particular eruptions appeared on the skin; and these were called *God's tokens*. So, in the comedy of *Two wise Men and all the rest Fools*, in seven acts,

1619: "A will and a tolling bell are as present death as God's tokens." Again, in *Herod and Antipater*, 1622:

"His sickness, madam, rageth like a plague

"Once spotted, never cur'd."

Again, in *Love's Labour Lost*:

"For the Lord's tokens on you both I see."

STEEVENS.

483. —*ribald*—] A luxurious squanderer. POPE.

The word is in the old edition *ribaudred*, which I do not understand, but mention it, in hopes others may raise some happy conjecture. JOHNSON.

A *ribald* is a lewd fellow. So, in *Arden of Feversham*, 1592:

"——that injurious *riball* that attempts

"To vyolate my dear wyve's chastity."

Again:

"Injurious strumpet and thou *ribald* knave."

Ribaudred, the old reading, is, I believe, no more than a corruption. Shakspeare, who is not always very nice about his versification, might have written:

"Yon *ribald*-rid *nag* of *Ægypt*,—

i. e. Yon strumpet, who is common to every wanton fellow. It appears, however, from Barrett's *Alvearie*, 1580, that the word was sometimes written *ribaudrous*.

STEEVENS.

——Yon *ribald* *nag* of *Ægypt*,] I believe we should read—*hag*. What follows seems to prove it:

"——She once being looft,

"The noble ruin of her *magick*, Antony,

"Claps on his sea-wing."—— TYRWHITT.

The brieze, or œstrum, the fly that stings cattle, proves that *nag* is the right word. JOHNSON.

Odd as this use of *nag* might appear to Mr. Tyrwhitt, *jade* is daily used in the same manner.

HENLEY.

484. *Whom leprosy o'ertake!—*] *Leprosy*, an epidemical distemper of the Ægyptians; to which Horace probably alludes in the controverted line:

“*Contaminato cum grege turpium*

“*Morbo virorum.*”

JOHNSON.

Leprosy was one of the various names by which the *Lues venerea* was distinguished. So, in Greene's *Disputation between a He Coneycatcher and a She Coneycatcher*, 1592: “Into what jeopardy a man will thrust himself for her that he loves, although for his sweete villanie he be brought to loathsome *leprosie*.”

STEEVENS.

Mr. Reed, on this occasion, cites Pliny, who after observing that *the white leprosy*, or *elephantiasis*, was not seen in Italy before the time of Pompey the Great, adds, “It is a peculiar maladie, and *naturall to the Ægyptians*; but looke when any of their kings fell into it, woe worth the subjects and poore people: for then were the tubs and bathing vessels wherein they sate in the baine, filled with men's bloud for their cure.” *Philemon Holland's Translation*, B. XXVI. ch. 1.

487. *The brize upon her,———*] The *brize* is the *gad-fly*. So, in Spenser;

“———a *brize*,

“———a *brize*, a scorned little creature,
“Through his fair hide his angry sting did threat-
en.” STEEVENS.

492. ———*being loof*,] To *loof* is to bring a ship close to the wind. This expression is in the old translation of Plutarch. STEEVENS.

514. *The wounded chance of Antony.*—] I know not whether the author, who loves to draw his images from the sports of the field, might not have written:

The wounded chase of Antony.———

The allusion is to a deer wounded and chased, whom all other deer avoid. *I will*, says Enobarbus, *follow Antony*, though *chased* and *wounded*.

The common reading, however, may very well stand. JOHNSON.

518. ———*so lated in the world*,———] Alluding to a benighted traveller. JOHNSON.

So, in *Macbeth*, act iii.

“Now spurs the *lated* traveller apace.”

STEEVENS.

539. ———*I’ve lost command*,] That is—I *intreat* you to leave me, because I have lost all power to *command* your absence. STEEVENS.

551. ———*He, at Philippi, kept*

His sword even like a dancer,———] I believe it means, that Cæsar never offered to draw his sword, but kept it in the scabbard, like one who dances with a sword on, which was formerly the custom in England. There is a similar allusion in *Titus Andronicus*, act ii, sc. 1.

“———our

“——our mother, unadvis'd,

“Gave you a *dancing rapier* by your side.”

STEEVENS.

That Mr. Steevens's explanation is the true one, appears from a passage in *All's Well that Ends Well*. Bertram, lamenting that he is kept from the wars, says,

“I shall stay here the forehorse to a smock,

“Creaking my shoes on the plain masonry,

“Till honour be bought up, and no *sword worn*,

“But one to *dance* with.” MALONE.

554. ——and 'twas I,

That the mad Brutus ended :——] Nothing can be more in character, than for an infamous debauched tyrant to call the heroick love of one's country and publick liberty, *madness*. WARBURTON.

555. ——he alone

Dealt on *lieutenantry*,——] I know not whether the meaning is, that Cæsar acted only as lieutenant at Philippi, or that he made his attempts only on lieutenants, and left the generals to Antony.

JOHNSON.

Dealt on lieutenantry, I believe, means only—*fought by proxy*, made war by his lieutenants, or on the strength of his lieutenants. So, in the countess of Pembroke's *Antonie*, 1595 :

“——Cassius and Brutus ill betid,

“March'd against us, by us twice put to flight,

“But by my sole conduct ; for all the time,

“Cæsar heart-sick with fear and feaver lay.”

To

To *deal on* any thing, is an expression often used in the old plays. So, in the *Roaring Girl*, 1611:

“ You will *deal upon* men’s wives no more.”

The prepositions *on* and *upon* are sometimes oddly employed by our ancient writers. So, in Drayton’s *Miseries of Queen Margaret*:

“ That it amaz’d the *marchers*, to behold

“ Men so ill arm’d *upon* their bows so bold.”

Upon their bows must here mean *on the strength of their bows—relying on their bows*. Again, in *Have with you to Saffron-Walden*, &c. by Nashe, 1596: “ At Wolfe’s he is billeted, sweating and *dealing upon* it most intensively.” Again, in *Othello*:

“ *Upon* malicious bravery dost thou come

“ To start my quiet.”

Again, in *King Richard III*.

“ ——are they that I would have thee *deal upon*.”

STEEVENS.

563. ——death will seize her ; but

Your comfort, &c.] But has here, as once before in this play, the force of *except* or *unless*.

JOHNSON.

569. *How I convey my shame——]* How, by looking another way, I withdraw my ignominy from your sight.

JOHNSON.

576. —ty’d by the strings] That is, by the heart-string.

JOHNSON.

So, in the *Tragedie of Antonie*, done into English by the countess of Pembroke, 1595 :

“ ——as

“ ———— as if his soule

“ Unto his ladies soule had been *enchained*,

“ He left his men,” &c.

STEEVENS.

598. — *Thyræus*, —] in the old copy always—
Thidias.

STEEVENS.

599. ———— *his school-master* :] The name of this
person was *Euphronius*.

STEEVENS.

606. ———— *as petty to his ends*

As is the morn-dew on the myrtle-leaf

To his grand sea.] *His grand sea* may mean
his full tide of prosperity. So, in *The Two Noble Kins-*
men, by Fletcher and Shakspeare:

“ ———— though I know

“ His *ocean* needs not my poor drops, yet they

“ Must yield their tribute here.”

There is a play-house tradition, that the first act of
this play was written by Shakspeare. Mr. Tollet
offers a further explanation of the change proposed
by Mr. Tyrwhitt [*this*, for *his*.:] “ Alexandria, towards
which Cæsar was marching, is situated on the coast of
the Mediterranean sea, which is sometimes called
mare magnum. Pliny terms it, “ *immensa aquorum vas-*
titas.” I may add, that Sir John Mandevile, p. 89,
calls that part of the Mediterranean which washes the
coast of Palestine, “ *the grete see*.” The passage,
however, is capable of yet another explanation. *His*
grand sea may mean the sea from which the dew-drop
is exhaled. Shakspeare might have considered the
sea as the source of dews as well as rain. *His* is used
instead of *its*.

STEEVENS.

I believe

I believe the last is the right explanation.

HENLEY.

617. *The circle of the Ptolemies*——] The diadem ;
the ensign of royalty. JOHNSON.

636. ——*how Antony becomes his flaw* ;] That is,
how Antony conforms himself to this breach of his
fortune. JOHNSON.

641. *Think, and die.*] Read:

Drink, and die.

This reply of Enobarbus seems grounded upon a peculiarity in the conduct of Antony and Cleopatra, which is related by Plutarch: that, after their defeat at Actium, they instituted a society of friends, who entered into engagement to die with them, not abating, in the mean time, any part of their luxury, excess, and riot, in which they had liv'd before. HANMER.

Sir T. Hanmer reads:

Drink, and die.

And his emendation has been approved, it seems, by Dr. Warburton and Mr. Upton. Dr. Johnson, however, “has not advanced it into the page, not being convinced that it is necessary. *Think, and die;*” says he, “that is, *Reflect on your own folly, and leave the world,* is a natural answer.” I grant it would be, according to this explanation, a very proper answer from a moralist or a divine; but Enobarbus, I doubt, was neither the one nor the other. He is drawn as a plain, blunt soldier; not likely, however, to offend so grossly in point of delicacy as Sir T. Hanmer's alte-

ration

ration would make him. I believe the true reading is:

Wink, *and die.*

When the ship is going to be cast away, in the *Seavoyage* of Beaumont and Fletcher, act i. scene 1. and Aminta is lamenting, Tibalt says to her:

“ ————Go, take your guilt

“ Prayer-book, and to your business; *wink, and die.*”

insinuating plainly, that she was afraid to meet death with her eyes open. And the same insinuation, I think, Enobarbus might very naturally convey in his return to Cleopatra's desponding question.

TYRWHITT.

I adhere to the old reading, which may be supported by the following passage in *Julius Cæsar*:

“ ————all that he can do

“ Is to himself; *take thought, and die* for Cæsar.”

Mr. Tollet observes that the expression of *taking thought*, in our old English writers, is equivalent to *the being anxious or solicitous, or laying a thing much to heart*. So, says he, it is used in our translations of the New Testament, Matthew vi. 25, &c. So, in Holinshed, Vol. III. p. 50. or anno 1140: “ ———*taking thought* for the losse of his houses and money, he pined away and died.” In the margin thus: “The bishop of Salisburie *dieth of thought.*” Again, in p. 833. Again, in Stowe's *Chronicle*, anno 1508: “Christopher Hawis shortened his life by *thought-taking.*” Again, in p. 546, edit. 1614. Again, in Leland's *Collectanea*, Vol. I. p. 234: “ ———their mother

ther died *for thought*.”—Mr. Tyrwhitt might have given additional support to the reading which he offers, from a passage in the second part of *King Henry IV*.

“——led his powers to death,

“ And *winking* leapt into destruction.”

STEEVENS.

After all that has been written upon this passage, I believe the old reading is right; but then we must understand *think, and die*, to mean the same as *die of thought*, or *melancholy*. In this sense is *thought* used below, act iv. scene 6. and by Holinshed, *Chron. of Ireland*, p. 97. “His father lived in the Tower—where for thought of the young man his follie he died.” There is a passage almost exactly similar in the *Beggar’s Bush* of Beaumont and Fletcher:

“Can I not *think away* myself, and die?”

TYRWHITT.

Think, and die:—

Consider what mode of ending your life is most preferable, and immediately adopt it. HENLEY.

649. ——he being

The meered question:——] *The meered question* is a term I do not understand. I know not what to offer, except,

The mooted question——

That is, the *disputed* point, the subject of debate. *Mere* is indeed a *boundary*, and the *meered question*, if it can mean any thing, may, with some violence of language, mean, the *disputed boundary*. JOHNSON.

H

So,

So, in Stanyhurst's translation of *Virgil*, B. III. 1582 :

“Whereto joinetlye *mearing* a cantel of Italye neereth.”

Barrett in his *Alvearie* or *Quadruple Dictionary*, 1580, interprets a *meere*-stone by *lapis terminalis*. Question is certainly the true reading. So, in *Hamlet*, act i. sc. 1.

“——the king

“That was and is the *question* of these wars.”

STEEVENS.

Meered may be a word of our author's own formation, from *mere*. He being the *sole*, the entire subject of dispute.

MALONE.

670. ——his gay comparisons apart,

And answer me declin'd,——] I require of Cæsar not to depend on that superiority which the *comparison* of our different fortunes may exhibit to him, but to answer me man to man, in this *decline* of my age or power.

JOHNSON.

To lay his gay comparisons apart,] I suspect Shakspeare wrote, his gay *caparisons*.

Let him divest himself of the splendid trappings of power, his coin, ships, legions, &c. and meet me in single combat.

Caparison is frequently used by our author and his contemporaries, for an *ornamental dress*.

So, in *As You Like It*, act iii. scene 2.

“Though I am *caparison'd* like a man.”——

Again, in *The Winter's Tale*, act iv. scene 2.

“With die and drab I purchas'd this *caparison*.”

The

The old reading is, however, supported by a passage in *Macbeth* :

“ ’Till that Bellona’s bridegroom, lapt in proof,
“ Confronted him with *self-comparisons*,
“ Point against point, rebellious.”

Dr. Johnson’s explanation of *declin’d* is certainly right. So in *Timon* :

“ Not one accompanying his *declining* foot.”

Again, in *Troilus and Cressida* :

“ ————What the *declin’d* is,
“ He shall as soon read in the eyes of others,
“ As feel in his own fall.”

Again, in Daniel’s *Cleopatra*, 1593 :

“ Before she had *declining* fortune prov’d.”

MALONE.

674. ————*be stag’d to shew*——] So Goff, in his *Raging Turk*, 1631 :

“ ————as if he *stag’d*

“ The wounded Priam——” STEEVENS.

Be stag’d to shew, that is, *exhibited, like conflicting gladiators, to the publick gaze.*

HENLEY.

687. *The loyalty, well held to fools, &c.*] Enobarbus is deliberating upon desertion, and finding it is more prudent to forsake a fool, and more reputable to be faithful to him, makes no positive conclusion.

JOHNSON.

701. ————*Cæsar entreats,*

Not to consider in what case thou stand’st

Further than he is Cæsar.] i. e. *Cæsar entreats,*

that at the same time you consider your desperate fortunes,

Hij

you

you would consider he is Cæsar : That is, generous and forgiving, able and willing to restore them.

WARBURTON.

728. *Most kind messenger,*

Say to great Cæsar this, in disputation

I kiss his conqu'ring hand :—] *I kiss his hand in disputation*—may mean, I own he has the better in the controversy.—I confess my inability to *dispute* or *contend* with him. To *dispute* may have no immediate reference to words or language by which controversies are agitated. So in *Macbeth*, “*Dispute it like a man ;*” and Macduff, to whom this short speech is addressed, is *disputing* or *contending* with himself only. Again, in *Twelfth Night*.—“*For though my soul disputes well with my sense.*”

STEEVENS.

732. *Tell him, that from his all-obeying breath, &c —*] *Doom* is declared rather by an *all-commanding*, than an *all-obeying breath*. I suppose we ought to read,

——*all-obeyed breath.*

JOHNSON.

Perhaps there is no need of change. In the *Two Gentlemen of Verona*, Shakspeare uses *longing*, a participle *active*, with a *passive* signification :

“*To furnish me upon my longing journey.*”

i. e. my journey *long'd* for.

In the *Unnatural Combat*, by Massinger, the *active* participle is yet more irregularly employed :

“*For the recovery of a strangling husband.*”

i. e. one that *was to be* strangled.

STEEVENS.

737. —Give me grace—] Grant me the favour.

JOHNSON.

740. ———taking kingdoms in,] i. e. adding them to the Roman empire, and thence, figuratively, to conquer.

HENLEY.

751. Like boys unto a muss,——] i. e. a scramble.

POPE.

So used by Ben Jonson, in his *Magnetick Lady*:

“———nor are they thrown

“To make a muss among the gamesome suitors.”

Again, in the *Spanish Gipsie*, by Middleton and Rowley, 1653:

“To see if thou be'st Alcumy or no,

“They'll throw down gold in musses.” STEEVENS.

771. By one that looks on feeders?] A feeder, or an eater, was anciently the term of reproach for a servant. So in Ben Jonson's *Silent Woman*: “Bar my doors. Where are all my eaters? My mouths now? bar up my doors, my varlets.” One who looks on feeders, is one who throws away her regard on servants, such as Antony would represent Thyreus to be. Thus in *Cymbeline*:

“———that base wretch,

“One bred of alms, and foster'd with cold dishes,

“The very scraps o' the court.” STEEVENS.

775. ——seel our eyes] This passage should rather be pointed thus: seel our eyes; In our own filth drop our clear judgments.

TYRWHITT.

I have adopted this punctuation. Formerly,

H i i j

“——seel

—seel our eyes

In our own filth ; &c.

STEEVENS.

793. *The horned herd, —*] It is not without pity and indignation that the reader of this great poet meets so often with this low jest, which is too much a favourite to be left out of either mirth or fury.

JOHNSON.

806. —*thou say, &c.*] Thus in the old translation of Plutarch. “Whereupon Antonius caused him to be taken and well fauouredly whipped, and so sent him vnto Cæsar : and bad him tell him that he made him angrie with him, bicause he shewed him self prowde and disdainfull towards him, and now specially when he was easie to be angered, by reason of his present miserie. To be short, if this mislike thee, said he, thou hast Hipparchus one of my enfranchised bondmen with thee : hang him if thou wilt, or whippe him at thy pleasure, that we may crie quittance.”

STEEVENS.

817. —*to quit me : —*] To repay me this insult ; to requite me.

JOHNSON.

832. —*the next Cæsarion smite !*] Cæsarion was Cleopatra's son by Julius Cæsar.

STEEVENS.

835. *By the discattering of this pelleted storm,*] This reading we owe first, I presume, to Mr. Rowe : and Mr. Pope has very faithfully fallen into it. The old folios read, *discandering* : from which corruption both Dr. Thirlby and I saw, we must retrieve the word with which I have reformed the text.

THEOBALD.

842.

842. ———and float,——] This is a modern emendation, perhaps right. The old reading is,

—————and fleet,———— JOHNSON.

I have replaced the old reading. So in the tragedy of *Edward II.* by Marlow, 1622:

“This isle shall *fleet* upon the ocean.”

Again, in the *Cobler's Prophecy*, 1594:

“And envious snakes among the *fleeing* fish.”

Again, in Spenser's *Faery Queen*, B. II. c. 7.

“And in frayle wood on Adriangulfe doth *fleet*.”

Mr. Tollet has since furnished me with instances in support of this old reading, from Verstegan's *Restitution of decay'd Intelligence*; Holinshed's *Description of Scotland*, and Spenser's *Colin Clout's come home again*.

STEEVENS.

The old reading should certainly be restored. *Fleet* is the old word for *float*. See Chaucer's *Canterbury Tales*, 1958, 2399, 4883.

TYRWHITT.

846. *I and my sword will earn my chronicle*;] The old copy reads,——*our* chronicle; which is right. *I and my sword will do such acts as shall deserve to be recorded*. Antony's boast has proved true. His sword is chronicled.

MALONE.

851. *Were nice and lucky*——] *Nice* seems to be, just fit for my purpose, agreeable to my wish. So we vulgarly say of any thing that is done better than was expected, it is *nice*.

JOHNSON.

Nice is trifling.

STEEVENS.

854. —gaudy night.] This is still an epithet bestowed

stowed on feast days in the colleges of either university.

STEEVENS.

Gawdy, or Grand days in the inns of court, are four in the year, Ascension-day, Midsummer-day, All-Saints-day, and Candlemas-day.

REED.

864. ———— *The next time I do fight,*

I'll make death love me, for I will contend

Even with his pestilential scythe.] This idea seems to have been caught from the 12th book of Harrington's translation of the *Orlando Furioso*:

“Death goeth about the field rejoicing mickle,

“To see a sword that so surpast his sickle.”

STEEVENS.

ACT IV.

Line 5. I HAVE many other ways to die :——] What a reply is this to Antony's challenge? 'tis acknowledging that he should die under the unequal combat; but if we read,

He hath many other ways to die: mean time,

I laugh at his challenge.

In this reading we have poignancy, and the very repartee of Cæsar. Let's hear Plutarch. *After this, Antony sent a challenge to Cæsar, to fight him hand to hand; and received for answer, that he might find several other ways to end his life.*

UPTON.

I think

I think this emendation deserves to be received. It had, before Mr. Upton's book appeared, been made by Sir T. Hanmer. JOHNSON.

Most indisputably this is the sense of Plutarch, and given so in the modern translations; but Shakspeare was misled by the ambiguity of the old one. "Antonius sent again to challenge Cæsar to fight him: Cæsar answered, that he had many other ways to die, than so." FARMER.

10. *Make boot of*—] Take advantage of. JOHNSON.

28. ————*take* all.] Let the survivor take all. No composition, victory or death. JOHNSON.

52. ————*or if,*
A mangled shadow.] Or if you see me more, you will see me *a mangled shadow*, only the external form of what I was. JOHNSON.

—————*or if,*
A mangled shadow.] The thought is, as usual, taken from Sir T. North's translation of Plutarch: "So being at supper (as it is reported), he commanded his officers and household seruauntes that waited on him at his bord, that they should fill his cuppes full, and make as much of him as they could: for, said he, you know not whether you shall doe so much for me to-morrow or not, or whether you shall serue an other maister: and it may be you shall see me no more, but a dead bodie. This notwithstanding, perceiuing that his frends and men fell a weeping to

to heare him say so: to salue that he had spoken, he added this more vnto it, that he would not leade them to battell, where he thought not rather safely to returne with victorie, than valliantly to dye with honor."

STEEVENS.

59. *And the gods yield you for't ?]* i. e. *reward you.* See a note on *Macbeth*, act i. sc. 6. and another on *As You Like It*, act v. sc. 4.

STEEVENS.

62. *—onion-ey'd :—]* I have my eyes as full of tears as if they had been fretted by onions. JOHNSON.

So in the *Birth of Merlin*, 1662 :

"I see something like a peel'd onion ;

"It makes me weep again."

STEEVENS.

66. *Grace grow where those drops fall !]* So, in *King Richard II.*

"Here did she drop a tear ; here in this place,

"I'll set a bank of rue, sour herb of grace."

STEEVENS.

72. *—death and honour.—]* That is, an honourable death.

UPTON.

86. *Peace, what noise ?]* So in the old translation of Plutarch : " Furthermore, the selfe same night within litle of midnight, when all the citie was quiet, full of feare, and sorrowe, thinking what would be the issue and ende of this warre : it is said that suddenly they heard a maruelous sweete harmonie of sundry sortes of instrumentes of musicke, with the crie of a multitude of people, as they had bene dauncing, and had song as they vse in Bacchus's feastes, with mouinges and turnings after the maner of the satyres : and it seemed that this daunce went through

the

the city vnto the gate that opened to the enemies, and that all the troupe that made this noise they heard, went out of the city at that gate. Now, such as in reason sought the depth of the interpretacion of this wonder, thought that it was the god vnto whom Antonius bare singular deuotion to counterfeate and resemble him, that did forsake them.” STEEVENS.

91. *It signs well, &c.] i. e. it bodes well, &c.*

STEEVENS.

111. *Nay, I'll help too.]* These three little speeches, which in the other editions are only one, and given to Cleopatra, were happily disentangled by Sir T. Hammer. JOHNSON.

118. *Briefly, sir.]* That is, *quickly*, sir. JOHNSON.

122. *To doff it—]* To *doff* is to *do off*, to put off.

STEEVENS.

132. *—have on their riveted trim,]* So, in *King Henry V.*

“The armourers accomplishing the knights,

“With busy hammers closing *rivets* up.”

MALONE.

134. *The morn is fair.—Good morrow, general!]* The speech, in the old copy, is erroneously given to Alexas. STEEVENS.

151. Eros. *The gods make this a happy day to Antony!]* 'Tis evident, as Dr. Thirlby likewise conjectured, by what Antony immediately replies, that this line should not be placed to Eros, but to the soldier, who, before the battle of Actium, advised Antony to try his fate at land. THEOBALD.

175. ——— *Dispatch, my Eros.*] Thus the modern editors. The old edition reads:

———— *Dispatch Enobarbus.*

Perhaps, it should be:

———— *Dispatch! To Enobarbus!* JOHNSON.

177. *Our will is, Antony be took alive;*] It is observable with what judgment Shakspeare draws the character of Octavius. Antony was his hero; so the other was not to shine: yet being an historical character, there was a necessity to draw him *like*. But the ancient historians, his flatterers, had delivered him down so fair, that he seems ready cut and dried for a hero. Amidst these difficulties Shakspeare has extricated himself with great address. He has admitted all those great strokes of his character as he found them, and yet has made him a very unamiable character, deceitful, mean-spirited, narrow-minded, proud, and revengeful. WARBURTON.

182. *Shall bear the olive freely.*] *i. e.* shall spring up every where spontaneously and without culture.

WARBURTON.

190. ——— *persuade*] The old copy has *dissuade*, perhaps rightly. JOHNSON.

199. *Hath after thee sent all thy treasure, &c.*] So, in the old translation of Plutarch: “Furthermore, he delt very friendly and courteously with Domitius, and against Cleopatraes mynde. For, he being sicke of an agewe when he went, and tooke a little boate to go to Cæsar’s campe, Antonius was very sorry for it, but yet he sent after him all his caryage, trayne, and men:

men : and the same Domitius, as though he gaue him to vnderstand that he repented his open treason, he died immediately after.” STEEVENS.

213. ——— *This blows my heart :*] All the latter editions have :

————— *This bows my heart :*

I have given the original word again the place from which I think it unjustly excluded. *This generosity* (says Enobarbus), swells *my heart*, so that it will quickly break, *if thought break it not, a swifter mean.*

JOHNSON.

220. ——— *and our oppression*] *Oppression* for *opposition*.
WARBURTON.

Sir T. Hanmer has received *opposition*. Perhaps rightly. JOHNSON.

247. ——— *clip your wives,* ———] To *clip* is to embrace. STEEVENS.

251. *To this great fairy* ———] Mr. Upton has well observed, that *fairy*, which Dr. Warburton and Sir T. Hanmer explain by *Inchantress*, comprises the idea of power and beauty. JOHNSON.

254. ——— *proof of harness,* ———] *i. e.* armour of proof. *Harnois*, French. *Arneso*, Ital. STEEVENS.

263. *Get goal for goal of youth.* ———] At all plays of barriers, the boundary is called a *goal*; to *win a goal*, is to be a superiour in a contest of activity.

JOHNSON.

269. ——— *it was a king's.*] So, in Sir. T. North's translation of Plutarch: “Then came Antony again

to the palace greatly boasting of this victory, and sweetly kissed Cleopatra, armed as he was when he came from the fight, recommending one of his men of arms unto her, that had valiantly fought in this skirmish. Cleopatra, to reward his manliness, gave him an armour and head-piece of clean gold."

STEEVENS.

273. *Bear our hack'd targets like the men that owe them:]* i. e. *Bear our hack'd targets* with spirit and exultation, such as becomes the brave warriors that *own* them.

JOHNSON.

279. ——— *tabourines;*] A *tabourin* was a small drum. It is often mentioned in our ancient romances. So, in the *History of Helyas Knight of the Swanne*, bl. let. no date: "Trumpetes, clerons, *tabourins*, and other minstrelsy."

STEEVENS.

283. ——— *the court of guard:—*] i. e. the guard-room, the place where the guard musters. The expression occurs again in *Othello*.

STEEVENS.

299. ——— *Throw my heart]* The pathetick of Shakspeare too often ends in the ridiculous. It is painful to find the gloomy dignity of this noble scene destroyed by the intrusion of a conceit so far-fetched and unaffecting.

JOHNSON.

317. *The hand of death hath raught him.] Raught* is the ancient preterite of the verb to *reach*.

STEEVENS.

318. *Hark, how the drums demurely—*] *Demurely* for solemnly.

WARBURTON.

331. *Where their appointment we may best discover,
And look on their endeavour.] i. e. where we
may best discover their numbers, and see their motions.*

WARBURTON.

333. *But being charg'd, we will be still by land,
Which, as I take't, we shall;—]* *But being
charg'd* was a phrase of that time, equivalent to *unless
we be*, which the Oxford editor not understanding, he
has alter'd the line thus :

Not being charg'd, we will be still by land,

“ *But* (says Mr. Lambe in his notes on the ancient
metrical history of the *Battle of Floddon*) signifies
without,” in which sense it is often used in the North.
“ *Boots but spurs.*” Vulg. Again, in Kelly’s Col-
lection of Scots proverbs : “ —He could eat me *but*
salt.” Again : “ He gave me whittings *but* bones.”
Again, in Chaucer’s *Persones Tale*, late edit. “ Ful
oft time I rede, that no man trust in his owen per-
fection, *but* he be stronger than Sampson, or holier
than David, or wiser than Solomon.” *But* is from
the Saxon *Butan*. Thus *butan leas* ; absque falso,
without a lye.

STEEVENS.

341. —*the augurers]* The old copy has *auguries*.
This leads us to what seems most likely to be the
true reading—*augurers*, which word is used in the last
act :

“ You are too sure an *augurer*.” MALONE.

351. —*Triple-turn'd whore!—]* She was first
for Julius Cæsar, then for Pompey the Great, and
afterwards for Antony.

TOLLET.

That Dr. Johnson is mistaken in his explanation of this epithet, appears clearly from a former passage in this play :

“ ———I found thee as a morsel

“ On dead Cæsar’s trencher ; nay thou wert

“ A fragment of Cneius Pompey’s.” MALONE.

359. *That spaniel’d me at heels,——*] All the editions read :

That pannell’d me at heels,——

Sir T. Hanmer substituted *spaniel’d*. JOHNSON.

Spaniel’d is so happy a conjecture, that I think we ought to acquiesce in it. It is of some weight with me that *spaniel* was often formerly written *spannel*. Hence there is only the omission of the first letter, which has happened elsewhere in our poet, as in the word *chear*, &c. To *dog* them at the heels is not an uncommon expression in Shakspeare ; and in the *Midsummer Night’s Dream*, act ii. sc. 2. Helena says to Demetrius :

“ I am your *spaniel*—only give me leave,

“ Unworthy as I am, to *follow you*.” TOLLET.

363. *——this grave charm——*] I believe *grave charm* means *deadly*, or *destructive piece of witchcraft*. In this sense the epithet *grave* is often used by Chapman in his translation of *Homer*. So, in the 19th book :

“ ———but not far hence the fatal minutes are

“ Of thy *grave* ruin.”

It seems to be employed in the sense of the Latin word *gravis*.

STEEVENS.

365. ————*was my crownet, my chief end,——*] Dr. Johnson supposes that *crownet* means last purpose, probably from *finis coronat opus*. Chapman, in his translation of the second book of *Homer*, uses *crown* in the sense which my learned coadjutor would recommend:

“ ————all things have their *crowne*.”

Again, in our author's *Cymbeline*:

“ My supreme *crown* of grief.” STEEVENS.

366. *Like a right gipsey, hath, at fast and loose, Beguil'd me, &c.*] There is a kind of pun in this passage, arising from the corruption of the word *Ægyptian* into *gipsey*. The old law-books term such persons as ramble about the country, and pretend skill in palmistry and fortune-telling, *Ægyptians*. *Fast and loose* is a term to signify a cheating game, of which the following is a description: A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he hath so done, the person with whom he plays may take hold of both ends, and draw it away. This trick is now known to the common people, by the name of *pricking at the belt* or *girdle*, and perhaps was practised by the gypsies in the time of Shakspeare. Sir J. HAWKINS.

Sir John Hawkins's supposition is confirm'd by the following Epigram in an ancient collection called *Run and a great Cast*, by Tho. Freeman, 1614:

In Ægyptum suspensum. Epig. 95.

“ Charles the *Ægyptian*, who by jugling could
 “ Make *fast or loose*, or whatsoere he would;
 “ Surely it seem’d he was not his craft’s master,
 “ Striving to loose what struggling he made
 faster :

“ The hangman was more cunning of the twaine,
 “ Who knit what he could not unknit againe.

“ You countrymen *Ægyptians* make such sots,
 “ Seeming to loose indissoluble knots :

“ Had you been there, but to see the cast,

“ You would have won, had you but laid—’tis
 fast.” STEEVENS.

367. ———to the very heart of loss.——] To the ut-
 most loss possible. JOHNSON.

375. ———most monster-like, be shewn
 For poor’st diminutives, for dolts ;——] I ra-
 ther believe we should read :

For poorest diminutives, TO DOLTS ;——
 This aggravates the contempt of her supposed situa-
 tion ; to be shewn, as monsters are, not only for the
 smallest pieces of money, but to the most stupid and vulgar
 spectators. TYRWHITT.

I have adopted this truly sensible emendation.

STEEVENS.

378. With her prepared nails.——] i. e. with
 nails which she suffered to grow for this purpose.

WARBURTON.

384. *Let me lodge Lichas——*] The meaning is, Let me do something in my rage, becoming the successor of Hercules. JOHNSON.

Let me lodge Lichas on the horns o' the moon,] This image our poet seems to have taken from Seneca's *Hercules*, who says, Lichas being launched into the air, sprinkled the clouds with his blood. Sophocles, on the same occasion, talks at a much soberer rate.

WARBURTON.

Shakspeare might have taken part of this imagery from Heywood's *Silver Age*, 1613:

“To see this wanton, with her bastard, blown

“And hang'd upon the high horns of the moon.”

STEEVENS.

If Heywood's play was not published earlier than 1613, he might have borrowed from Shakspeare.

REMARKS.

390. *Than Telamon for his shield;——*] i. e. than *Ajax Telamon* for the armour of *Achilles*, the most valuable part of which was the shield. *The boar of Thes-*
saly was the boar killed by *Meleager*. STEEVENS.

391. *Was never so emboss'd.*] This word is thus explained in *Midas*, a comedy, 1592: “——when he was *imbost* he took soyle——when he *fomde* at the *mouth* with running, he went into the water.”

HENLEY.

403. *Sometime, we see a cloud that's dragonish, &c.*] Perhaps our author was indebted for this thought to Chapman's *Bussy d'Ambois*, 1607:

“——like

“ ————like empty clouds,

“ In which our faulty apprehensions forge

“ The forms of *dragons*,” &c. MALONE.

409. *They are black vesper's pageants.*] The beauty both of the expression and the allusion is lost, unless we recollect the frequency and the nature of these shows in Shakspeare's age. WARTON.

412. *The rack dislimns ;——]* *i. e.* The fleeting away of the clouds destroys the picture. STEEVENS.

415. *My good knave, Eros,——]* *Knave* is servant. So, in *A Mery Geste of Robyn Hoode*, bl. let. no date :

“ I shall thee lende lyttle John my man,

“ For he shall be thy *knave*.”

Again, in the old metrical romance of *Syr Degore*, bl. let. no date :

“ He sent the chylde to her full rathe

“ With much money by his *knave*.” STEEVENS.

Knave unquestionably signifies *servant*, but, in this instance, refers to the *knave* in a suite of cards.

HENLEY.

422. Pack'd cards *with Caesar*, and false play'd my
glory

Unto an enemy's triumph.——] Shakspeare has here, as usual, taken his metaphor from a low trivial subject ; but has ennobled it with much art, by so contriving that the principal term in the subject from whence the metaphor was *taken*, should belong to, and suit the dignity of the subject to which the metaphor is *transferred* : thereby providing at once for the
the

the integrity of the figure, and the nobleness of the thought. And this by the word *triumph*, which either signifies Octavius's conquest, or what we now call, contractedly, the *trump* at cards, then called the *triumph*, or the *triumphing sort*. ——— WARBURTON.

This explanation is very just, the thought did not deserve so good an annotation. ——— JOHNSON.

A passage in Ben Johnson's *Fortunate Isles*, a masque, I think sufficiently supports Dr. Warburton's etymology:

“The kings and queens that *triumph* in the cards.”

This use of the word comes to us from the French, who at this day call the *trump* at cards, *le triomphe*.

——— STEEVENS.

447. ——— *thy continent*,] *i. e.* the thing that contains thee. So, in another of our author's plays: “You shall find in him the *continent* of what part a gentleman would see.” ——— STEEVENS.

456. ——— *Seal then, and all is done*.——] Metaphor taken from civil contracts, where, when all is agreed on, the sealing completes the contract; so he hath determined to die, and nothing remain'd but to give the stroke. The Oxford editor not apprehending this, alters it to

——— *sleep then*,——— WARBURTON.

I believe the reading is,

——— *seel then, and all is done*,———

To *seel hawks*, is to close their eyes. The meaning will be :

——— *since*

— *since the torch is out,*
Lie down, and stray no further. Now all labour
*Marrs what it does.—*Seel then, and all is done.
 Close thine eyes *for ever, and be quiet.* JOHNSON.

467. —————condemn myself, to lack

The courage of a woman, less noble mind
Than she,—————] According to
 this reading, Antony is made to say, that he is desti-
 tute of even the courage of a woman; that he is *desti-*
tute of a less noble mind than Cleopatra. But he means
 to assert the very contrary;—that he *has* a less noble
 mind than she. I therefore strongly incline to read:

—————condemn myself to lack

The courage of a woman; less noble-*minded*

Than she, &c.

The old copy has *minde*, so that there is only the ad-
 dition of one letter. MALONE.

483. —————*pleach'd arms,*————] Arms folded in
 each other. JOHNSON.

A passage very like this occurs in Thomas Kyd's
 translation of Robert Garnier's *Cornelia*, published in
 1595:

“Now shalt thou march (thy hands fast bound
 behind thee)

“Thy head hung down, thy cheeks with tears
 besprent,

“Before the victor; while thy rebel son

“With crowned front triumphing follow thee.”

STEEVENS.

484. *His corrigible neck,———]* *Corrigible* for *corrected*, and afterwards *penetrative* for *penetrating*. So Virgil has “*penetrabile frigus*,” for “*penetrans frigus*,” in his Georgicks. STEEVENS.

487. *His basenes that ensued?*] The poor conquered wretch that followed. JOHNSON.

493. *When I did make thee free, &c.]* So, in the old translation of Plutarch: “Now he had a man of his called Eros, whom he loved and trusted much, and whom he had long before caused to sweare vnto him, that he should kill him when he did commaunde him: and then he willed him to keepe his promise. His man drawing his sworde, lift it vp as though he had ment to haue striken his maister: but turning his head at one side, he thrust his sword into him selfe, and fell downe dead at his maister’s foote. Then said Antonius, O noble Eros, I thanke thee for this, and it is valliantly done of thee, to shew me what I should do to my selfe, which thou couldest not doe for me. Therewithall he tooke his sword, and thrust it into his bellie, and so fell downe vpon a litle bed. The wounde he had, killed him not presently, for the blood stinted a litle when he was layed: and when he came somewhat to him selfe againe, he praied them that were about him to dispatch him. But they all fled out of the chamber, and left him crying out and tormenting him selfe: vntill at last there came a secretarie vnto him called Diomedes, who was commaunded to bring him into the tombe or monument where Cleopatra was. When he heard that she was aliue,

aliue, he verie earnestlie prayed his men to carie his bodie thither, and so he was carried in his men's armes into the entry of the monument." STEEVENS.

498. — *the worship of the whole world*—] The worship, is the dignity, the authority. JOHNSON.

515. ————— But I will be

A bridegroom in my death, &c.] This thought has occurred before in *Measure for Measure* :

I will encounter darkness as a bride,

And hug it in my arms. STEEVENS.

Stowe, describing the execution of Sir Charles Davers, one of the earl of Essex's associates, says, that "having put off his gown and doublet in a most cheerful manner, rather like a bridegroom than a prisoner appointed for death, he prayed very devoutly." Our author might have recollected the passage. MALONE.

547. *She had dispos'd with Cæsar.*] To dispose, in this instance, perhaps signifies to make terms, to settle matters. STEEVENS.

576. *O sun,*
Burn the great sphere thou mov'st in!—darkling
stand

The varying shore o' the world!—] She desires the sun to burn his own orb, the vehicle of light, and then the earth will be dark. JOHNSON.

577. — *darkling*—] i. e. without light.

STEEVENS.

588. *I here importune death*—] I solicit death to delay; or, I trouble death by keeping him in waiting.

JOHNSON.

The

The old copy thus arranges the lines that follow :

I lay upon thy lips.

Cleo. I dare not, dear,

Dear my lord, pardon, I dare not

Lest I be taken.

I believe, the compositor omitted a word at the end of the third line, and would read :

I dare not, dear

(Dear my lord, pardon), I dare not *descend*,

Lest I be taken.

MALONE.

595. *Be brooch'd with me ;] Be brooch'd, i. e. adorn'd.*

A *brooch* was an ornament formerly worn in the hat.

So in Ben Jonson's *Poetaster*, "Honour's a good *brooch* to wear in a man's hat at all times." Again, in his *Staple of News* :

"The very *broch* o' the bench, gem of the city."

Again, in the *Magnetick Lady* :

"The *brooch* to any true state cap in Europe."

The Rev. Mr. Lambe observes, in his notes on the ancient metrical *History of Flodden Field*, that *brooches* in the North are buckles set with stones, such as those with which shirt-bosoms and handkerchiefs are clasped.

STEEVENS.

——be *brooch'd* with me.

Brooch is properly a *bodkin*, or some such instrument (originally a spit) and ladies' bodkins being headed with gems, it sometimes stands for an ornamental trinket or jewel in general, in which sense it is, perhaps, used at present, or, as probably in its original one, for *pinned up*, as we now say *pin up the basket* ;

K

brooch'd

brooch'd with me, i. e. pinned up, completed with having me to adorn his triumph. PERCY.

A *brooch* is always an *ornament*; whether a buckle or pin for the breast, hat, or hair, or whatever other shape it may assume. A *broach* is a spit: the spires of churches are likewise so called in the northern counties, as Darnton *broach*. *Brooch'd*, in the text, certainly means *adorn'd*, as it has been properly explained by Mr. Steevens. REMARKS.

595. — *if knife, drugs, serpents, have*
Edge, sting, or operation.] Here is the same irregular position of the words, that Mr. Warner would avoid or amend in *Hamlet*: and yet Shakspeare seems to have attended to this matter in the very play before us, act iii. sc. 2. TOLLET.

This thought occurs in *Pericles Prince of Tyre*:

“ If fires be hot, knives sharp, or waters deep,

“ Unty'd I still my virgin knot will keepe.”

STEEVENS.

598. — *still conclusion*, —] Sedate determination; silent coolness of resolution. JOHNSON.

602. *Here's sport, indeed!* —] I suppose the meaning of these strange words is, *here's trifling, you do not work in earnest.* JOHNSON.

610. *Quicken with kissing* —] That is, *Revive by my kiss.* JOHNSON.

So in Heywood's *Royal King*, &c. 1637:

“ And quickens most where he would most destroy.”

STEEVENS.

614. *Give me some wine, &c.*] This circumstance, like almost every other, Shakspeare adopted from Plutarch. Sir Thomas North, in his translation, says,—“Antony made her cease from lamenting, and called for wine, either because he was athirst, or else for that thereby to hasten his death. When he had dronke, he earnestly prayed her, and persuaded that she would seeke to save her life, if she could possibly, without reproache and dishonour: and that she should chiefly trust Proculeius above any man else about Cæsar.” STEEVENS.

616. —*huswife Fortune*——] ‘This despicable line has occurred before.’ JOHNSON.

625. *The miserable change, &c.*] This speech stands thus in Sir Thomas North’s translation of Plutarch:—“As for himself, she should not lament nor sorrow for the miserable change of his fortune at the end of his days; but rather, that she should think him the more fortunate, for the former triumphs and honours he had received, considering that while he lived, he was the noblest and greatest prince of the world, and that now he was overcome, not cowardly, but valiantly, a Roman, by another Roman.”—— STEEVENS.

640. *The soldier’s pole*——] He at whom the soldiers pointed, as at a pageant held high for observation. JOHNSON.

650. The common copies,

Peace, peace, Iras.

Cleo. *No more but a mere woman,*——]

Cleopatra is fallen into a swoon; her maids endeavour

to recover her by invoking her by her several titles. At length Charmian says to the other, *Peace, peace, Iras*; on which Cleopatra comes to herself, and replies to these last words, *No, you are mistaken. I am a mere woman like yourself.* Thus stands this senseless dialogue. But Shakspeare never wrote it so; we must observe then, that the two women call her by several titles, to see which best pleased her; and this was highly in character: the ancients thought that not only men, but gods too, had some names, which above others they much delighted in, and would soonest answer to; as we may see by the hymns of Orpheus, Homer, and Callimachus. The poet, conforming to this notion, makes the maids say, *Sovereign lady, madam, royal Ægypt, empress.* And now we come to the place in question: Charmian, when she saw none of these titles had their effect, invokes her by a still more flattering one;

Peace, peace, Isis!
for so it should be read and pointed: *i. e.* Peace, we can never move her by these titles: let us give her the favourite name of the goddess Isis. And now Cleopatra's answer becomes pertinent and fine:

No more but a mere woman; and commanded

By such poor passion as the maid that milks—

i. e. I now see the folly of assuming to myself these flattering titles of divinity. My misfortunes, and my impotence in bearing them, convince me I am a mere woman, and subject to all the passions of the meanest of my species.

WARBURTON.

Of

Of this note it may be truly said, that it at least deserves to be right; nor can he, that shall question the justness of the emendation, refuse his esteem to the ingenuity and learning with which it is proposed.

Hanmer had proposed another emendation, not injudiciously. He reads thus:

Iras. Royal Ægypt! empress!

Cleo. Peace, peace, Iras.

No more, but a mere woman, &c.

That is, *no more an empress, but a mere woman.*

It is somewhat unfortunate that the words, *mere woman*, which so much strengthen the opposition to either *empress* or *Isis*, are not in the original edition, which stands thus:

No more but in a woman, &c.

Mere woman was probably the arbitrary reading of Rowe. I suppose, however, that we may justly change the ancient copy thus:

No more, but e'en a woman,

which will enough accommodate either of the editors.

I am inclined to think that she speaks abruptly, not answering her woman, but discoursing with her own thoughts:

No more—but e'en a woman,

I have no more of my wonted greatness, but am even a woman, on the level with other women; were I what I once was,

——It were for me

To throw my sceptre, &c.

If this simple explanation be admitted, how much

labour has been thrown away. *Peace, peace, Iras*, is said by Charmian, when she sees the queen recovering, and thinks speech troublesome. JOHNSON.

653. ————*the meanest chares*.——] *i. e.* task-work. Hence our term *chare-woman*. So in Heywood's *Rape of Lucrece*, 1630: "She, like a good wife, is teaching her servants sundry *chares*." Again, in Heywood's *Brazen Age*, 1613:

"—————spins,

"Cards, and does *chare-work*."——

STEEVENS.

ACT V.

Line 2. *BEING* so frustrated,——] The old copy reads not *frustrated*, but *frustrate*. So in the *Tempest*:

"—————and the sea mocks

"Our *frustrate* search on land." MALONE.

2. ————*he mocks*

The pauses that he makes.] *i. e.* he plays wantonly with the intervals of time which he should improve to his own preservation. Or the meaning may be—being thus defeated in all his efforts, and left without resource, tell him, that these affected pauses and delays of his in yielding himself up to me are mere idle mockery. *He mocks the pauses*, may be a licentious mode of expression for—*he makes a mockery of us by these pauses*; *i. e.* he trifles with us.

STEEVENS.

4. Dol.

4. Dol. *Cæsar, I shall.*] I make no doubt but it should be marked here, that Dolabella goes out. 'Tis reasonable to imagine he should presently depart upon Cæsar's command; so that the speeches placed to him in the sequel of this scene, must be transferred to Agrippa, or he is introduced as a mute. Besides, that Dolabella should be gone out, appears from this, that when Cæsar asks for him, he recollects that he had sent him on business. THEOBALD.

18. ——— *The round world*

Should have shook lions into civil streets, &c.] I think here is a line lost, after which it is in vain to go in quest. The sense seems to have been this: *The round world should have shook*, and this great alteration of the system of things should send *lions into streets, and citizens into dens*. There is sense still, but it is harsh and violent. JOHNSON.

I believe we should read—*The ruin'd world, i. e.* the general disruption of elements should have *shook, &c.* Shakspeare seems to mean that the death of so great a man ought to have produced effects similar to those which might be expected from the dissolution of the universe, when all distinctions should be lost. To *shake* any thing out is a phrase in common use among our ancient writers. So Holinshed, p. 743 :—“God's providence *shaking* men out of their shifts of supposed safetie,” &c.

Perhaps, however, Shakspeare might mean nothing more here than merely an earthquake, in which the shaking of the *round world* was to be so violent, as to

toss

toss the inhabitants of woods into cities, and the inhabitants of cities into woods. STEEVENS.

18. — *The round world*—] The defective metre of this line strongly supports Dr. Johnson's conjecture, *that something is lost*. I believe only two words are wanting. Perhaps the passage originally stood thus:

A greater crack. The round world should have shook,

*Thrown raging lions into civil streets,
And citizens to their dens.*— MALONE.

The sense, I think, is complete and plain, if we consider *shook* (more properly *shaken*) as the participle past of a verb *active*. The metre would be improved if the lines were distributed thus:

— *The round world should have shook
Lions into civil streets, and citizens
Into their dens.* TYRWHITT.

32. ———— *but it is a tidings
To wash the eyes of kings.*] That is, *May the gods rebuke me, if this be not tidings to make kings weep.*

But, again, for if not. JOHNSON.

38. *Waged equal with him.*] For *waged*, the modern editions have *weighed*. JOHNSON.

It is not easy to determine the precise meaning of the word *wage*. In *Othello* it occurs again:

“To wake and *wage* a danger profitless.”
It may signify to *oppose*. The sense will then be, *his taints and honours were an equal match; i. e. were opposed*

posed to each other in just proportions, like the counterparts of a wager. STEEVENS.

45. ———But we do lance

Diseases in our bodies.] The old copy reads :

————But we do launch

Diseases in our bodies.

Perhaps rightly—and the meaning may be: “I have followed thee to the death. But why do I lament thy fall? We are all mortal. Our fate is predestin’d at our birth; and when we *launch* on the sea of life, the principles of decay are interwoven with our constitution.” MALONE.

56. ———should divide

Our equalness to this.————] That is, *should have us*, in our equality of fortune, disagree to a pitch like this, that one of us must die. JOHNSON.

61. *A poor Egyptian yet ; the queen my mistress, &c.]* If this punctuation be right, the man means to say, that he is *yet an Egyptian*, that is, *yet a servant of the queen of Egypt*, though soon to become a subject of Rome. JOHNSON.

69. ———for Cæsar cannot live

To be ungentle.] The old copy has *leave*. Mr. Pope, I believe, made this emendation. MALONE.

76. ———her life in Rome

Would be eternal in our triumph :————] Hammer reads judiciously enough, but without necessity :

Would be eternalling our triumph :
The sense is, *If she dies here, she will be forgotten ; but if I send her in triumph to Rome, her memory and my glory will be eternal.* JOHNSON.

The

The following passage in the *Scourge of Venus*, &c. a poem, 1614, will sufficiently support the old reading :

“ If some foule-swelling ebon cloud would fall,

“ For her to hide herself *eternal* in.” STEEVENS.

93. ——— *fortune's knave,*] The *servant* of fortune.

JOHNSON.

94. ———— *and it is great*

To do that thing that ends all other deeds ;

Which shackles accidents, and bolts up change ;

Which sleeps, and never palates more the dung,

The beggar's nurse and Cæsar's.——] The ac-

tion of suicide is here said, *to shackle accidents, to bolt up change ; to be the beggar's nurse and Cæsar's.* So far the description is intelligible. But when it is said, that *it sleeps, and never palates more the dung*, we find neither sense nor propriety ; which is occasioned by the loss of a whole line between the third and fourth, and the corrupt reading of the last word in the fourth.

We should read the passage thus :

——— *and it is great*

To do that thing, that ends all other deeds ;

Which shackles accidents, and bolts up change ;

[Lulls wearied nature to a sound repose]

(*Which sleeps, and never palates more the dugg :*)

The beggar's nurse, and Cæsar's.

That this line in hooks was the substance of that lost, is evident from its making sense of all the rest : which are to this effect, *It is great to do that which frees us from all the accidents of humanity, lulls our over-wearied nature*

nature to repose (which now sleeps, and has no more appetite for worldly enjoyments), and is equally the nurse of Cæsar and the beggar. WARBURTON.

I cannot perceive the loss of a line, nor the need of an emendation. The commentator seems to have entangled his own ideas; his supposition that *suicide* is called *the beggar's nurse and Cæsar's*, and his concession that the position is *intelligibl*, shew, I think, a mind not intent upon the business before it. The difficulty of the passage, if any difficulty there be, arises only from this, that the act of suicide, and the state which is the effect of suicide are confounded. Voluntary death, says she, is an act *which bolts up change*; it produces a state,

Which sleeps, and never palates more the dung,

The beggar's nurse, and Cæsar's.

Which has no longer need of the gross and terene sustenance, in the use of which Cæsar and the beggar are on a level.

The speech is abrupt; but perturbation in such a state is surely natural. JOHNSON.

It has been already said in this play, that

“ ———our *dungy* earth, alike

“ Feeds man as beast.” ———

And Mr. Tollet observes, “that in *Herodotus*, B. III. the Æthiopian king, upon hearing a description of the nature of wheat, replied, That he was not at all surprised, if men, who eat nothing but *dung*, did not attain a longer life.” Shakspeare has the same epithet in *The Winter's Tale* :

“ ——the face to sweeten

“ Of the whole *dungy* earth.” ——

Again, in *Timon*:

“ ——the earth’s a thief

“ That feeds and breeds by a composture stolen.

“ From general *excrement*.” STEEVENS.

120. ——*that will pray in aid for kindness,*] *Praying in aid* is a law term, used for a petition made in a court of justice for the calling in of help from another that hath an interest in the cause in question.

HANMER.

123. ——*send him*

The greatness he has got.——] I allow him to be my conqueror; I own his superiority with complete submission. JOHNSON.

130. Char. *You see how easily she may be surpris’d.*] Here Charmian, who is so faithful as to die with her mistress, by the stupidity of the editors is made to countenance and give directions for her being surprised by Cæsar’s messengers. But this blunder is for want of knowing, or observing, the historical fact. When Cæsar sent Proculeius to the queen, he sent Gallus after him with new instructions: and while one amused Cleopatra with propositions from Cæsar, through the crannies of the monument, the other scaled it by a ladder, entered it at a window backward, and made Cleopatra, and those with her, prisoners. I have reformed the passage therefore (as, I am persuaded, the author designed it); from the authority of Plutarch.

THEOBALD.

This

This line in the first edition is given not to Charmian, but to Proculeius ; and to him it certainly belongs, though perhaps misplaced. I would put it at the end of his foregoing speech :

Where he for grace is kneel'd to.

[Aside to Gallus.] *You see, how easily she may be surpris'd.*

Then while Cleopatra makes a formal answer, Gallus, upon the hint given, seizes her, and Proculeius, interrupting the civility of his answer :

———*your plight is pity'd*

Of him that caus'd it.

Cries out :

Guard her 'till Cæsar come. JOHNSON.

138. ——*languish ?*] So, in *Romeo and Juliet*, act i. scene. 2.

“ One desperate grief cure with another's *languish.*” STEEVENS.

140. ——*our*——] The folio reads *my*. MALONE.

146. *Worth many babes and beggars !*] Why, death, wilt thou not rather seize a queen, than employ thy force upon *babes and beggars.* JOHNSON.

149. *If idle talk will once be necessary,*] This nonsense should be reformed thus :

If idle time will once be necessary.

i. e. if *repose* be necessary to cherish life, I will not sleep. WARBURTON.

I do not see that the nonsense is made sense by the change. Sir T. Hanmer reads,

If idle talk will once be accessory.

L

Neither

Neither is this better. I know not what to offer better than an easy explanation; that is, *I will not eat, and if it will be necessary now for once to waste a moment in idle talk of my purpose, I will not sleep neither.* In common conversation we often use *will be*, with as little relation to futurity. As, Now I am going, it *will be* fit for me to dine first. JOHNSON.

Once may mean *sometimes*. Of this use of the word I have already given instances, both in the *Merry Wives of Windsor*, and *K. Henry VIII.* The meaning of Cleopatra seems to be this: If *idle talking* be sometimes necessary to the prolongation of life, why I will not *sleep* for fear of *talking idly in my sleep*.

The sense designed, however, may be—If it be necessary to talk of performing possibilities, why, I'll not sleep neither. STEEVENS.

*If idle talk will once be necessary,
I'll not sleep neither :—]* I suspect our author wrote,

I'll not speak neither. MALONE.

160. *My country's high pyramids my gibbet,]* The poet seems to have designed we should read—*pyramides*, Lat. instead of *pyramids*, and so the folio reads. The verse will otherwise be defective. Thus, in *Dr. Faustus*, 1604:

“ Besides the gates and high *pyramides*

“ That Julius Cæsar brought from Africa.”

Again, in *Tamburlaine*, 1590:

“ Like to the shadows of *pyramides*.”

Again, in Warner's *Albion's England*, 1602. B. XII. c. 73.

“The theaters, *pyramides*, the hills of half a mile.”
Mr. Tollet observes, “that Sandys in his *Travels*, as well as Drayton in the 26th song of his *Polyolbion*, uses *pyramides* as a quadrisyllable. STEEVENS.

186. *A sun and moon ; which kept their course, and lighted*

The little O, the earth.

Dol. *Most sovereign creature!—*] What a blessed limping verse these *hemistichs* give us ! Had none of the editors an ear to find the hitch in its pace ? There is but a syllable wanting, and that, I believe verily, was but of a single letter. I restore,

The little O o' th' earth.

i. e. the little orb or circle. Our poet, in other passages, chooses to express himself thus. THEOBALD.

190. —————his voice was property'd

As all the tuned spheres, and that to friends ;

But when he meant to quail and shake the orb,

He was as rattling thunder.] So, in our au-

thor's *Lover's Complaint*, 1609 :

“His qualities were beauteous as his form,

“For maiden-tongu'd he was, and thereof free,

“Yet, if men mov'd him, was he such a storm

“As oft 'twixt May and April is to see,

“When winds breathe sweet, unruly though they be.”

MALONE.

191. ———and *that to friends ;*] Thus the old copy.

STEEVENS.

193. ————*For his bounty,*

There was no winter in't; an Antony it was,

That grew the more by reaping :———] There

was certainly a contrast, both in the thought and terms, designed here, which is lost in an accidental corruption. How could an Antony grow the more by reaping; I'll venture, by a very easy change, to restore an exquisite fine allusion; which carries its reason with it too, why there was no *winter* in his bounty.

———*For his bounty,*

There was no winter in't; an autumn 'twas,

That grew the more by reaping.

I ought to take notice, that the ingenious Dr. Thirlby likewise started this very emendation, and had mark'd it in the margin of his book. THEOBALD.

I cannot resist the temptation to quote the following beautiful passage from B. Jonson's *New Inn*, on the subject of liberality.

“ He gave me my first breeding, I acknowledge;

“ Then show'ed his bounties on me, like the
hours

“ That open-handed sit upon the clouds,

“ And press the liberality of heaven

“ Down to the laps of thankful men.”

STEEVENS.

199. *As plates——]* *Plates* mean, I believe, *silver money*. So, in Marlow's *Jew of Malta*, 1633:

“ *What's the price of this slave, 200 crowns?——*

“ *And if he has, he's worth 300 plates.*”

Again:

Again :

“ Rat’st thou this Moor but at 200 *plates* ?”

STEEVENS.

Mr. Steevens justly interprets *plates* to mean silver money. It is a term in heraldry. The balls or roundels in an escutcheon of arms, according to their different colours, have different names. If *Gules*, or red, they are called *Torteauxes* ; if, *Or*, or yellow, *Bezants* ; if *Argent*, or white, *Plates*, which are buttons of silver without any impression, but only prepared for the stamp.

So Spenser, *Faery Queen*, l. ii. c. 7. 5.

“ Some others were new driven, and distent

“ Into great ingoes, and to wedges square ;

“ Some in round plates withouten moniment.”

WHALLEY.

207. ———yet, to imagine

An Antony, were nature’s piece ’gainst fancy,

Condemning shadows quite.] The word *piece*, is a term appropriated to works of art. Here Nature and Fancy produce each their *piece*, and the *piece* done by Nature had the preference. Antony was in reality *past the size of dreaming* ; he was more by *Nature* than *Fancy* could present in sleep.

JOHNSON.

To *vie* was a term at cards.

STEEVENS.

214. ———shoots] The old copy reads——*suites*.

STEEVENS.

236. *I cannot project mine own cause so well*] To *project* a cause is to represent a cause ; to *project* it well, is to *plan* or *contrive* a scheme of defence.

JOHNSON.

The old reading may be the true one. Sir John Harrington in his *Metamorphosis of Ajax*, 1596, p. 79. says: "I have chosen Ajax for the *project* of this discourse."

STEEVENS.

262. ———*seal my lips,*———] Sew up my mouth.

JOHNSON.

It means, close up my lips as effectually as the eyes of a hawk are closed. To *seal* hawks was the technical term.

STEEVENS.

276. *O rarely base!*] *i. e.* base in an uncommon degree.

STEEVENS.

278. *O Casar, &c.*] This speech of Cleopatra is taken from Sir Thomas North's translation of Plutarch, where it stands as follows: "O Cæsar, is not this great shame and reproach, that thou having vouchsafed to take the pains to come unto me, and hast done me this honour, poor wretch and caitiff creature, brought into this pitiful and miserable estate, and that mine own servants should come now to accuse me. Though it may be that I have reserved some jewels and trifles meet for women, but not for me (poor soul) to set out myself withal; but meaning to give some pretty presents unto Octavia and Livia, that they making means and intercession for me to thee, thou mightest yet extend thy favour and mercy upon me," &c.

STEEVENS.

281. *To one so meek,*———] *Meek*, I suppose, means here, *tame*, subdued by adversity. So, in the parallel passage in Plutarch:—"poor wretch, and caitiff creature, brought into this pitiful and miserable estate———."

Cleopatra

Cleopatra in any other sense was not eminent for meekness. MALONE.

282. *Parcel the sum of my disgraces by] To parcel her disgraces,* might be expressed in vulgar language, *to bundle up her calamities.* JOHNSON.

293. *Or I shall shew the cinders of my spirits
Through the ashes of my chance:—]* Thus Chaucer in his *Canterbury Tales*, late edit. v. 3180 :

“ Yet in our *ashen* cold is fire yreken.”
And thus (as the learned editor of the *Cant. Tales* has observed) Mr. Gray in his *Church-Yard Elegy* :

“ Even in our *ashes* live their wonted fires.”

Mr. Gray refers to the following passage in the 169 (171) sonnet of *Petrarch*, as his original :

“ *Ch’i veggio nel pensier, dolce mio foco,
Fredda una lingua, e due begli occhi chiusi
Rimaner dopo noi pien di faville.*”

Edit. 1564. p. 271.
STEEVENS.

296. *Be it known, that we the greatest are misthought
For things that others do; and when we fall,
We answer others’ merits, in our names
Are therefore to be pitied.]* This false pointing has rendered the sentiment, which was not very easy at best, altogether unintelligible. The lines should be pointed thus :

*Be’t known, that we, the greatest, are misthought
For things that others do. And when we fall
We answer. Others’ merits, in our names
Are therefore to be pitied.]* i. e. *We monarchs, while*
in

in power, are accused and blamed for the miscarriages of our ministers ; and when any misfortune hath subjected us to the power of our enemies, we are sure to be punished for those faults. As this is the case, it is but reasonable that we should have the merit of our ministers' good actions, as well as bear the blame of their bad. But she softens the word *merit* into *pity*. The reason of her making the reflection was this: her former conduct was liable to much censure from Octavius, which, she would hereby artfully insinuate, was owing to her evil ministers. And as her present conduct, in concealing her treasures, appeared to be her own act, she being detected by her minister ; she begs, that as she now answers for her former minister's miscarriages, so her present minister's merit in this discovery might likewise be placed to her account : which she thinks but reasonable. The Oxford editor is here again at his old work of altering what he did not understand, and so transforms the passage thus :

———*and when we fall,*

We pander others' merits with our names ;

And therefore to be pitied. WARBURTON.

The sense of the author may be explained thus :

We suffer at our highest state of elevation in the *thoughts of mankind for that which others do ; and when we fall*, those that contented themselves only to think ill before, call us to *answer in our own names for the merits of others. We are therefore to be pitied.* *Merits* is in this place taken in an ill sense, for actions *meriting* censure.

If

If any alteration be necessary, I should only propose,

Be't known, that we at greatest, &c. JOHNSON.

306. *Make not your thoughts your prisons :—*] That is, *Be not a prisoner in imagination, when in reality you are free.* JOHNSON.

344. ————*scald rhimers*] *Scald* was a word of contempt, implying poverty, disease, and filth.

JOHNSON.

345. ————*quick comedians*] The gay inventive players.

JOHNSON.

349. ————*boy my greatness,*] The parts of women were acted on the stage by boys. HANMER.

Nash, in *Pierce Pennylesse* his *Supplication, &c.* 1595, says, “ Our players are not as the players beyond sea, a sort of squirting bawdy comedians, that have whores and common courtesans to play women’s parts,” &c. To obviate this impropriety of men representing women, T. Goff, in his tragedy of the *Raging Turk*, 1631, has no female character.

STEEVENS.

357. *Their most absurd intents.—*] The design certainly appeared *absurd* enough to Cleopatra, both as she thought it unreasonable in itself, and as she knew it would fail. JOHNSON.

372. ————*now the fleeting moon*

No planet is of mine.] Cleopatra having said, *I have nothing of woman in me*, added, by way of amplification, that she had not even the changes of disposition peculiar to the sex, and which sometimes happen as frequently

frequently as those of the moon; or that she was not, like the sea, governed by the moon. So, in *Richard III.*—
“I being govern’d by the watry moon,” &c.

Fleeting is inconstant. So, in Green’s *Metamorphosis*, 1617:—“to shew the world she was not *fleeting*.”

STEEVENS.

376. —the pretty worm of Nilus—] *Worm* is the Teutonick word for *serpent*; we have the *blind worm* and *slow-worm* still in our language, and the Norwegians call an enormous monster, seen sometimes in the northern ocean, the *sea-worm*.

JOHNSON.

So, in the *Dumb Knight*, 1633:

“Those coals the Roman Portia did devour,

“Are not burnt out, nor have th’ Ægyptian
worms

“Yet lost their stings.”

Again, in the *Tragedy of Hoffman*, 1631:

“——I’ll watch for fear

“Of venomous *worms*.”

STEEVENS.

In the Northern counties, the word *worm* is still given to the serpent species in general. I have seen a Northumberland balled, entitled, *The laidly Worm of Spindleston Heughes*, i. e. The loathsome or foul serpent of Spindleston Craggs; certain rocks so called near Bamburgh Castle.

Shakspeare uses *worm* again in the same sense. See the Second Part of *King Henry VI.*

“The mortal *worm* might make the sleep eternal.”

PERCY.

Again, in the old version of the *New Testament*,
Acts

Acts xxviii.—“ Now when the barbarians sawe the worme hang on his hand,” &c. TOLLET.

388. *But he that will believe all that they say, shall never be saved by half that they do :*] Shakspeare’s clowns are always jokers, and deal in sly satire. It is plain this must be read the contrary way, and *all* and *half* change places. WARBURTON.

Probably Shakspeare designed that confusion which the critick would disentangle. STEEVENS.

396. — *will do his kind.*] The serpent will act according to his nature. JOHNSON.

So, in Heywood’s *If you know not Me you know Nobody*, 1633 :

“ Good girls, they *do their kind.*”

Again, in the ancient black letter romance of *Syr Tryamour*, no date :

“ He *dyd full gentyllly his kinde.*” STEEVENS.

417. *Yare, yare,*—] *i. e.* make haste, be nimble, be ready. Some instances of the use of the word have been already given. STEEVENS.

427. — *Dost fall ?*] Iras must be supposed to have applied an asp to her arm while her mistress was settling her dress, or I know not why she should fall so soon. STEEVENS.

437. *He’ll make demand of her ;*] He will inquire of her concerning me, and kiss her for giving him intelligence. JOHNSON.

442. ————— *ass*

Unpolicy’d !] *i. e.* an ass *without more policy* than to leave the means of death within my reach, and thereby

thereby deprive his triumph of its noblest decoration.

STEEVENS.

447. *That sucks the nurse asleep ?]* Before the publication of this piece, *The Tragedy of Cleopatra*, by Daniel, 1599, had made its appearance; but Dryden is more indebted to it than Shakspeare. Daniel has the following lines :

“ Better than death death’s office thou dischargest,

“ That with one gentle touch can free our
breath;

“ And in a pleasing sleep our soul enlargest,

“ Making ourselves not privy to our death.—

“ Therefore come thou, of wonders wonder
chief,

“ That open canst with such an easy key

“ The door of life ; come gentle, cunning thief,

“ That from ourselves so steal’st ourselves
away.”

Dryden says on the same occasion :

“ ——Welcome, thou kind deceiver!

“ Thou best of thieves ; who with an easy key

“ Dost open life, and, unperceiv’d by us,

“ Even steal us from ourselves : Discharging so

“ Death’s dreadful office better than himself,

“ Touching our limbs so gently into slumber,

“ That death stands by, deceiv’d by his own
image,

“ And thinks himself but sleep.” STEEVENS.

450. *O Antony! nay, I will take thee too :]* As there has been hitherto no break in this verse, nor any marginal

ginal direction, *thee* necessarily must seem to refer to Antony. But Cleopatra is here designed to apply one aspick to her arm, as she had before clapp'd one to her breast. And the last speech of Dolabella in the play is a confirmation of this.

The like is on her arm.

THEOBALD.

452. *In this wild world ?——*] Thus the old copy. I suppose she means by this *wild* world, this world which, by the death of Antony, is become a *desart* to her. A *wild* is a desert. Our author, however, might have writtten *vild* (i. e. *vile* according to ancient spelling) for worthless.

STEEVENS.

456. *——Your crown's awry ;*] This is well amended by the editors. The old editions had,

——Your crown's away.

JOHNSON.

So, in Daniel's *Tragedy of Cleopatra*, 1599 :

“ And senseless, in her sinking down, she *wryes*

“ The diadem which on her head she wore ;

“ Which Charmian (poor weak feeble maid) espyes,

“ And hastes to right it as it was before ;

“ For Eras now was dead.”

STEEVENS.

497. *——something blown :*] The flesh is somewhat *puffed* or *swoln*.

JOHNSON.

So, in the ancient metrical romance of *Syr Bevys* of Hampton, bl. let. no date :

“ That with venim upon him throwen,

“ The knight lay then to-*blowen*.”

Again, in the romance of *Syr Isenbras*, bl. let. no date :

M

“ With

“ With adders all your bestes ben slaine,

“ With venyme are they *blow*e.”

Again, in Ben Jonson's *Magnetick Lady*:

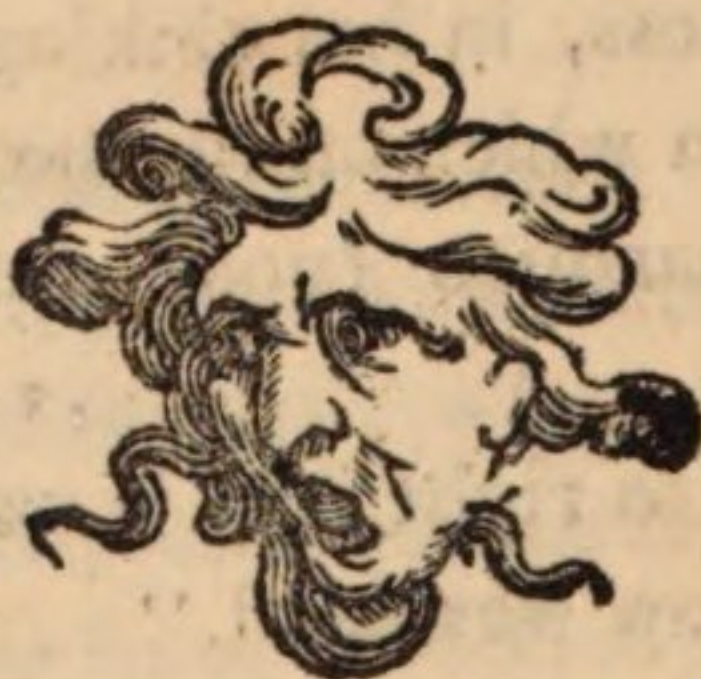
“ ——What is *blown*, puffed? speak English.—

“ Tainted an' please you, some do call it.

“ She *swells* and so *swells*,” &c. STEEVENS.

504. ——conclusions infinite] *i. e.* numberless experiments. MALONE.

THE END.



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BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

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TAMING of the SHREW,

WRITTEN BY

WILL. SHAKSPERE.

———*SIC ITUR AD ASTRA.*

VIRG.

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M DCC LXXXVII.

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MDCCLXXVII



ANNOTATIONS

UPON

TAMING of the SHREW.

INDUCTION.

Line 1. I'LL pheese you,—] To *pheeze* or *fease*, is to separate a twist into single threads. In the figurative sense it may well enough be taken, like *teaze* or *toze*, for to *harass*, to *plague*. Perhaps *I'll pheese you*, may be equivalent to *I'll comb your head*, a phrase vulgarly used by persons of Sly's character on like occasions. The following explanation of the word is given by Sir Thomas Smith in his book *de Sermone Anglico*, printed by Robert Stephens, 4to. To *feize*, means *in fila diducere*. JOHNSON.

Shakspeare repeats his use of the word in *Troilus and Cressida*, where Ajax says he will *pheeze* the pride of

Aij

Achilles;

Achilles: and Lovewit in the *Alchemist* employs it in the same sense. Again, in *Puttenham's Art of Poetry*, 1589:

“Your pride serves you to *feaze* them all alone.”

Again, in Stanyhurst's version of the first book of *Virgil's Æneid*:

“We are touz'd, and from Italye *feaz'd*.”

—*Italis longe disjungimur oris.*

Again, *ibid*:

“*Feaze* away the droane bees,” &c. STEEVENS.

3. ————*no rogues*:] That is, *vagrants*, no mean fellows, but gentlemen. JOHNSON.

One *William Sly* was a performer in the plays of Shakspeare, as appears from the list of comedians prefixed to the folio, 1623. This *Sly* is likewise mentioned in Heywood's *Actor's Vindication*, and the Induction to Marston's *Malecontent*. He was also among those to whom James I. granted a licence to act at the *Globe* theatre in 1603. STEEVENS.

5. ————*paucas pallabris*:] *Sly*, as an ignorant fellow, is purposely made to aim at languages out of his knowledge, and knock the words out of joint. The Spaniards say, *pocas palabras*, *i. e.* few words: as they do likewise, *Cessa*, *i. e.* be quiet.

THEOBALD.

This is a burlesque on Hieronymo, which Theobald speaks of in the following note. “*What new device have they devised now? Pocas pallabras.*” In the comedy of the *Roaring Girl*, 1611, a cut-purse makes use of the same words. Again, they appear in *The Wise*

Wise Woman of Hogsden, 1638, and in some others, but are always appropriated to the lowest characters.

STEEVENS.

6. ———*let the world slide* :] This expression is proverbial. It is used in Beaumont and Fletcher's *Wit without Money* :

“ ———will you go drink,

“ And *let the world slide*, uncle ?” STEEVENS.

7. ———*you have burst* ?] To *burst* and to *break* were anciently synonymous. Falstaff says—that “ John of Gaunt *burst* Shallow's head for crowding in among the marshal's men.” STEEVENS.

Burst is still used for *broke* in the North of England. See Mr. Reed's edition of Dodsley's *Old Plays*, vol. xii. p. 375.

8. *Go by, S. Jeronimy, go to thy cold bed, and warm thee.*] All the editions have coined a saint here, for Sly to swear by. But the poet had no such intentions. The passage has particular humour in it, and must have been very pleasing at that time of day. But I must clear up a piece of stage history to make it understood. There is a fustian old play, called *Hieronimo* ; or, *The Spanish Tragedy* ; which, I find, was the common but of raillery to all the poets in Shakspeare's time ; and a passage, that appeared very ridiculous in that play, is here humorously alluded to. Hieronimo, thinking himself injured, applies to the king for justice ; but the courtiers, who did not desire his wrongs should be set in a true light, attempt to hinder him from an audience.

A i i j

“ Hiero.

6 ANNOTATIONS UPON THE INDUCTION

“ Hiero. *Justice! oh! justice to Hieronymo.*

“ Lor. *Back;—see'st thou not the king is busy?*

“ Hiero. *Oh, is he so?*

“ King. *Who is he, that interrupts our business?*

“ Hiero. *Not I:—Hieronymo, beware; go by, go by.*”

So Sly here, not caring to be dunned by the hostess, cries to her in effect, “ Don't be troublesome, don't interrupt me, *go by* ;” and to fix the satire in his allusion, pleasantly calls her Jeronimo. THEOBALD.

The first part of this tragedy is called *Jeronimo*. The Tinker therefore does not say *Jeronimo* as a mistake for *Hieronymo*. STEEVENS.

10. ——— *I must go fetch the Headborough.*

Sly. Third, or fourth, or fifth Borough, &c.]

This corrupt reading had passed down through all the copies, and none of the editors pretended to guess at the poet's conceit. What an insipid, unmeaning reply does Sly make to his hostess? How do *third*, or *fourth*, or *fifth* borough relate to *Headborough*? The author intended but a poor witticism, and even that is lost. The hostess would say, that she'll fetch a *constable* : and this officer she calls by his other name, a *Third-borough* : and upon this term Sly founds the conundrum in his answer to her. *Third-borough* is a Saxon term sufficiently explained by the glossaries : and in our statute-books, no further back than the 28th year of Henry VIII. we find it used to signify a *constable*.

THEOBALD.

Theobald took his explanation of *Third-borough* from

from Cowel's *Law Dictionary*, which at the same time might have taught him to doubt of its propriety. In the *Personæ Dramatis* to Ben Jonson's *Tale of a Tub*, the *high-constable*, the *petty-constable*, the *head-borough*, and the *third-borough*, are enumerated as distinct characters. It is difficult to say precisely what the office of a *third-borough* was. STEEVENS.

A *third-borough* seems originally to have signified him who had the principal government within his own *tything*, or *trithing*. Norden's *History of Cornwall* decides for the former word *tything*. See p. 29, 30. "The shirife has his bayliwicks; the hundreds have constables; tythings have *therd-barows*, in some places hedborows, in some borrowshed, and in the weste partes, a tything-man." TOLLET.

If the authority of Lambard and Cowel are not sufficient to justify Theobald in preferring this word to *headborough*, glossaries are of no use. As to the office of *third-borough*, it is known to all acquainted with the civil constitution of this country to be co-extensive with that of the constable.

Sir JOHN HAWKINS.

13. *Falls asleep.*] The spurious play already mentioned in the preliminary observations to the play, page 4, begins thus: "*Enter a Tapster, beating out of his doores Slie drunken.*"

"*Taps.* You whoreson drunken slave, you had best be gone,

"And empty your drunken panch somewhere else,

"For in this house thou shalt not rest to-night.

[*Exit Tapster.*

"*Slie.*

“*Slie*. Tilly vally; by crisee Tapster Ile *fese you*
anone :

“ Fills the t’other pot, and all’s paid for : looke you,

“ I dooe drink it of mine own instigation. *Omne bene*.

“ Heere Ile lie awhile : why Tapster, I say,

“ Fill’s a fresh cushen heere :

“ Heigh ho, heere’s good warme lying.

[*He falles asleepe.*

“ *Enter a nobleman and his men from hunting.*”

STEEVENS.

16. Brach Merriman,—*the poor cur is imbost,*

And couple Clowder with the deep-mouth’d brach.]

Here, says Pope, *brach* signifies a degenerate hound : but Edwards explains it a hound in general.

That the latter of these criticks is right, will appear from the use of the word *brach* in Sir T. More’s *Comfort against Tribulation*, book iii. chap. 24. “Here it must be known of some men that can skill of hunting, whether that we mistake not our terms, for then are we utterly ashamed as ye wott well.—And I am so cunning, that I cannot tell, whether among them a bitche be a bitche or no; but as I remember she is no bitch but a *brache*.” The meaning of the latter part of the paragraph seems to be, “I am so little skilled in hunting, that I can hardly tell whether a bitch be a bitch or not; my judgment goes no further than just to direct me to call either dog or bitch by their general name—Hound.” I am aware that Spelman acquaints his reader, that *brache* was used in
his

his days for a *lurcher*, and that Shakspeare himself has made it a dog of a particular species:

“*Mastiff, greyhound, mungrill grim,*

“*Hound or spaniel, brache or lym.*”

K. Lear, act iii. sc. 5.

But it is manifest from the passage of *More* just cited, that it was sometimes applied in a general sense, and may therefore be so understood in the passage before us; and it may be added, that *brache* appears to be used in the same sense by Beaumont and Fletcher.

“*A. Is that your brother? E. Yes, have you lost your memory? A. As I live he is a pretty fellow.*

Y. O this is a sweet brache.” *Scornful Lady*, act i.

sc. 1. WARTON.

16. *Imbost*,] A hunting term; when a deer is hard run and foams at the mouth, he is said to be *emboss'd*.

WARTON.

Lilly, in his *Midas*, 1592, has not only given us the term, but the explanation of it.

“*Pet. There was a boy leash'd on the single, because when he was imboss'd he took soyle.*

“*Li. What's that?*

“*Pet. Why a boy was beaten on the tayle with a leathern thong, because, when he fom'de at the mouth with running, he went into the water.*” See vol. iv. p. 98. STEEVENS.

I believe *brach Merriman* means only *Merriman the brach*. So in the old song, “*Cow Crumbocke is a very good cow.*”

Brach, however, appears to have been a particular sort

sort of hound. In an old metrical charter, granted by Edward the Confessor to the hundred of Cholmer and Dancing, in Essex, there are the two following lines :

“ Four greyhounds & six *Bratches*,

“ For hare, fox, and wild-cattes.”

Merriman surely could not be designed for the name of a *female* of the canine species. STEEVENS.

It seems from the commentary of *Ulitius* upon *Gratius*, from *Caius de Canibus Britannicis*, from *bracco*, in *Spelman's Glossary*, and from *Markham's Country Contentments*, that *brache* originally meant a bitch.

TOLLET.

18. —how *Silver* made it good] This is a technical term. It occurs likewise in the 23d song of *Drayton's Polyolbion*:

“ What's offer'd by the first, the other *good doth*
make.” STEEVENS.

63. And when he says he is—say that he dreams,
For he is nothing but a mighty lord.] I should rather think that *Shakspeare* wrote :

“ And when he says he's *poor*, say, that he
dreams.”

The dignity of a lord is then significantly opposed to the poverty which it would be natural for him to acknowledge. STEEVENS.

If any thing should be inserted, it may be done thus :

“ And when he says he's *Sly*, say that he
dreams.”

The

The likeness in writing of *Sly* and *say*, produced the omission. JOHNSON.

This is hardly right; for how should the lord know the beggar's name to be *Sly*? STEEVENS.

Perhaps the sentence is left imperfect, because he did not know by what name to call him.

BLACKSTONE.

67. ———modesty.] By *modesty* is meant *moderation*, without suffering our merriment to break into an excess. JOHNSON.

77. *An't please your honour, players.*] I would rather regulate these lines thus:

———An it please your honour,
Players, that offer service to your lordship.

MALONE.

80. *Enter Players.*] The old spurious play already quoted, page 7, reads:

“*Enter two of the plaiers with packs at their backs,
and a boy.*”

“Now, sirs, what store of plaies have you?”

“*San.* Marry, my lord, you may have a tragicall,

“Or a commoditie, or what you will.

“*The other.* A comedie thou shouldst say, souns
thou'lt shame us all.

“*Lord.* And what's the name of your comedie?”

“*San.* Marrie, my lorde, 'tis calde *The Taming of
a Shrew* :

“Tis a good lesson for us my L. for us that are
maried men,” &c. STEEVENS.

83. ———to accept our duty.] It was in those times the custom of players to travel in companies, and offer their service at great houses. JOHNSON.

In the fifth *Earl of Northumberland's Household Book* (with a copy of which I was honoured by the late dutchess) the following article occurs. The book was begun in the year 1512:

“ Rewards to Playars.

“ Item, to be payd to the said Richard Gowge and Thomas Percy for rewards to players for playes playd in Chrystinmas by stranegers in my house after xxd. every play by estimacion somme xxxiijs. iiijd. Whych ys apoynted to be paid to the said Richard Gowge and Thomas Percy at the said Christynmas in full contentacion of the said rewardys xxxiijs. iiijd.”

STEEVENS.

89. *I think, 'twas Soto*——] There can be little doubt that *Sincklo* was the name of one of the players, which has crept in, both here and in the Third Part of *Henry VI.* instead of the name of the person represented.

Again, at the conclusion of the Second Part of *K. Henry IV.* “ Enter *Sincklo* and three or four officers.” See the quarto 1600. TYRWHITT.

Sincklo or *Sinkler*, was certainly an actor in the same company with Shakspeare, &c.—He is introduced together with Burbage, Condell, Lowin, &c. in the Induction to Marston's *Malcontent*, 1604, and was also a performer in the entertainment entitled *The Seven Deadlie Sinns*. MALONE.

102. —*in the world.*] Here follows another insertion made by Mr. Pope from the old play. These words are neither found in the quarto 1631, nor in the folio 1623. I have therefore sunk them into a note, as we have no proof that the first sketch of the piece was written by Shakspeare.

“ 2 *Play.* [*to the other*]. Go, get a dish-clout to make clean your shoes, and I’ll speak for the properties*.
[*Exit Player.*]

“ My lord, we must have a shoulder of mutton for a property, and a little vinegar to make our devil roar†.”

The

* *Property*] in the language of a playhouse, is every implement necessary to the exhibition. JOHNSON.

† ——*a little vinegar to make our devil roar.*] When the acting the mysteries of the Old and New Testament was in vogue, at the representation of the mystery of the Passion, Judas and the devil made a part. And the devil, wherever he came, was always to suffer some disgrace, to make the people laugh: as here, the buffoonery was to apply the gall and vinegar to make him roar. And the Passion being that, of all the mysteries, which was most frequently represented, vinegar became at length the standing implement to torment the devil; and was used for this purpose even after the mysteries ceased, and the moralities came in vogue; where the devil continued to have a considerable part.—The mention of it here was to ridicule so absurd a circumstance in these old farces.

WARBURTON.

B

All

The *shoulder of mutton* might indeed be necessary afterwards for the dinner of Petruchio, but there is no devil in this piece, or in the original on which Shakspeare formed it; neither was it yet determined what comedy should be represented. STEEVENS.

123.

All Dr. Warburton has said relative to *Judas* and the *vinegar* wants confirmation. I have met with no such circumstances in any mysteries, whether in MS. or in print; and yet both the *Chester* and *Coventry* collections are preserved in the British Museum. See MS. Harl. 2013, and Cotton MS. Vespasian D. viii.

Perhaps, however, some entertainments of a farcical kind might have been introduced between the acts. Between the divisions of one of the *Chester Mysteries*, I met with this marginal direction: *Here the Boy and Pig*; and perhaps the devil in the intervals of this first comedy of the *Taming of a Shrew*, might be tormented for the entertainment of the audience; or, according to a custom observed in some of our ancient puppet-shows, might beat his wife with a shoulder of mutton. In the Preface to Marlow's *Tamburlaine*, 1590, the Printer says:

“I have (purposelie) omitted and left out some fond and frivolous jestures, digressing (and in my poore opinion) farre unmeete for the matter, which I thought might seeme more tedious unto the wise, than any way els to be regarded, though (happly) they have bene of some vaine conceited fondlings greatly gaped at, what time they were shewed upon the stage in their graced deformities; neverthelesse now to be mixtured in print with such matter of worth, it would prove a great disgrace,” &c.

The

123. *Who for twice seven years———*] In former editions :

*Who for these seven years hath esteemed himself
No better than a poor and loathsome beggar.*

I have ventured to alter a word here, against the authority of the printed copies ; and hope, I shall be justified in it by two subsequent passages. That the poet designed the tinker's supposed lunacy should be of fourteen years standing at least, is evident upon

The *bladder of vinegar* was, however, used for other purposes. I meet with the following stage direction in the old play of *Cambyzes* (by T. Preston), when one of the characters is supposed to die from the wounds he had just received.—*Here let a small bladder of vinegar be prick'd.* I suppose to counterfeit blood : red-wine vinegar was chiefly used, as appears from the ancient books of cookery.

In the ancient *Tragedy*, or rather *Morality*, called *All for Money*, by T. Lupton, 1578, *Sin* says :

“ I knew I would make him soon change his note,

“ I will make him sing the Black Sanctus, I hold him
a groat.

“ Here *Satan* shall cry and roar.”

Again, a little after :

“ Here he *roareth and crieth.*”

STEEVENS.

It was formerly an established opinion, and in the remote parts of the kingdom not yet forgotten, that by pricking a person suspected to be a witch, so as to make her cry out and bleed, she was thereby rendered incapable of injuring the person who had pricked her.—Perhaps the *bladder of vinegar* and the crying out of *Satan* may have a reference to this conceit.

* * *

two parallel passages in the play to that purpose.

THEOBALD.

The remark is just, but perhaps the alteration may be thought unnecessary by those who recollect that our author rarely reckons time with any great correctness. Both *Falstaff* and *Orlando* forget the true hour of their appointments. The old copy, however, reads—for *this* seven years, &c. STEEVENS.

127. *An onion*——] It is not unlikely that the *onion* was an expedient used by the actors of interludes. JOHNSON.

So, in *Antony and Cleopatra*:

“*The tears live in an onion that should water this sorrow.*” STEEVENS.

140. *A room in the lord's house*——*Enter Sly, &c.*] From the original stage direction in the first folio it appears that Sly and all the persons mentioned in the Induction, were intended to be exhibited in a balcony above the stage. The direction here is: “*Enter aloft the drunkard with attendants,*” &c. So afterwards at the end of this scene——“*The Presenters above speak.*” MALONE.

140. *Enter Sly, &c.*] Thus in the original play. “*Enter two with a table and banquet on it, and two other with Sly asleepe in a chaire, richlie apparelled, and the musick plaieng.*”

“*One.* So, sirha, now go call my lord;

“*And tell him all things are ready as he will'd it.*

“*Another.* Set thou some wine upon the boord,

“*And then Ile go fetch my lord presently.* [Exit.

“*Enter*

“ *Enter the Lord and his men.*

“ *Lord.* How now, what is all things readie ?

“ *One.* Yea, my lord.

“ *Lord.* Then sound the musick, and Ile wake him
strait,

“ And see you doe as earst I gave in charge.

“ My lord, my lord (he sleeps soundly), my lord.

“ *Slie.* Tapster, gives a little small ale : heigh ho.

“ *Lord.* Here's wine, my lord, the purest of the
grape.

“ *Slie.* For which lord ?

“ *Lord.* For your honour, my lord.

“ *Slie.* Who I, am I a lord ?—What fine apparell
have I got !

“ *Lord.* More richer far your honour hath to weare,

“ And if it please you I will fetch them straight.

“ *Wil.* And if your honour please to ride abroad,

“ Ile fetch your lustie steedes more swift of pace

“ Then winged Pegasus in all his pride,

“ That ran so swiftlie over Persian plaines.

“ *Tom.* And if your honour please to hunt the deere,

“ Your hounds stands readie cuppled at the doore,

“ Who in running will oretake the row,

“ And make the long-breathde tygre broken-winded.”

STEEVENS.

140. — *small ale.*] This beverage is mentioned
in the accounts of the Stationers-Company in the year
1558 : “ For a stande of *small ale* ; I suppose it was
what we now call *small beer*, no mention of that liquor
being made on the same books, though, duple bere,

B i i j

and

and duple, duple ale are frequently recorded."

STEEVENS.

157. ———of *Burton-heath*———*Marian Hacket, the fat ale-wife of Wincot,*] I suspect we should read *Barton-heath*. *Barton* and *Woodmancot*, or, as it is vulgarly pronounced, *Woncot*, are both of them in Gloucestershire, near the residence of Shakspeare's old enemy, Justice Shallow. Very probably too, this fat ale-wife might be a real character.

STEEVENS.

Wilnecotte is a village in Warwickshire, with which Shakspeare was well acquainted, near Stratford. The house kept by our genial hostess, still remains, but is at present a mill. The meanest hovel to which Shakspeare has an allusion, interests curiosity, and acquires an importance: at least, it becomes the object of a poetical antiquarian's inquiries.

WARTON.

Burton-Dorset is a village in Warwickshire.

REMARKS.

164. *I am not bestraught:*] I once thought, that if our poet did not design to put a corrupted word into the mouth of the Tinker, we ought to read, *distraught*, i. e. *distracted*. So, in *Romeo and Juliet*:

"O, if I wake, shall I not be *distraught*," &c.

For there is no verb extant from which the participle *bestraught* can be formed. In *Albion's England*, however, by *Warner*, 1602, I meet with the word, as spelt by Shakspeare:

"Now teares had drowned further speech, till
she as one *bestrought*

"Did crie," &c.

Again,

Again, in the old *Song*, beginning, “When griping griefes,” &c.

“*Be-straughted* heads relyef hath founde.”

Again, in Lord Surrey’s Translation of the 4th book of *Virgil’s Æneid*:

“Well near *bestraught*, upstart his heare for dread.” STEEVENS.

226. —*Leet*,] As the *Court-leet*, or courts of the manor. JOHNSON.

232. —*John Naps of Greece*,] A *hart of Greece* was a *fat hart*. *Graisse*, Fr. So, in the old ballad of *Adam Bell*, &c.

“Eche of them slew a hart of *graece*.”

Again, in *Ives’s Select Papers*, at the coronation feast of Elizabeth of York, queen of king Henry VII. among other dishes were “*capons of high Greece*.”

Perhaps this expression was used to imply that *John Naps* (who might have been a real character) was a *fat man*: or as Poins calls the associates of Falstaff, *Trojans*, *John Naps* might be called a *Grecian* for such another reason. STEEVENS.

In this place, Mr. Pope, and after him other editors, had introduced the three following speeches, from the old edition, 1607. I have already observed, that it is by no means probable that the former comedy of the *Taming of the Shrew* was written by Shakspeare, and have therefore removed them from the text.

“*Sly*. By the mass, I think I am a lord indeed:
“What is thy name?

“*Man*.

“*Man. Sim*, an it please your honour.

“*Sly. Sim?* that’s as much as to say, *Simeon*, or *Simon*. Put forth thy hand, and fill the pot.”

STEEVENS.

239. *Enter the Page, &c.*] Thus in the original play.

“*Enter the boy in woman’s attire.*

“*Slie. Sim*, is this she?

“*Lord*. I, my lord.

“*Slie*. Masse ’tis a pretty wench; what’s her name?

“*Boy*. Oh that my lovelie lord would once vouchsafe

“To looke on me, and leave these frantike fits!

“Or were I now but half so eloquent

“To paint in words what Ile perform in deedes,

“I know your honour then would pittie me.

“*Slie*. Harke you, mistresse; will you eat a piece of bread?

“Come, sit down on my knee: drink to her, *Sim*;

“For she and I will go to bed anon.

“*Lord*. May it please you, your honour’s plaiers become

“To offer your honour a plaie.

“*Slie*. A plaie, *Sim*, O brave! be they my plaiers?

“*Lord*. I my lord.

“*Slie*. Is there not a foole in the plaie?

“*Lord*. Yes, my lord.

“*Slie*. When will they plaie, *Sim*?

“*Lord*. Even when it please your honour; they be readie.

“*Boy*.

“ *Boy*. My lord, Ile go bid them begin their plaie.

“ *Slie*. Doo, but looke that you come again.

“ *Boy*. I warrant you, my lord ; I will not leave you thus. [Exit *Boy*.

“ *Slie*. Come, *Sim*, where be the plaiers ? *Sim* stand by me,

“ And we’ll flowt the plaiers out of their coates.

“ *Lord*. Ile cal them my lord. Ho, where are you there ?

“ *Sound trumpets*.

“ *Enter two young gentlemen, and a man, and a boy.*”

STEEVENS.

251. Mr. Pope made likewise the following addition to this speech from the elder play.

“ *Sly*. Come, sit down on my knee. *Sim*, drink to her.” Madam, &c. STEEVENS.

256. —*come now to bed.*] Here Mr. Pope adds again—*Sim, drink to her.* STEEVENS.

277. *Is not a commonty a Christmas gambol, or a tumbling trick?*] Thus the old copies; the modern ones read, *It is not a commodity, &c.* *Commonty* for comedy, &c. STEEVENS.

In the old play, the players themselves use the word *commodity* corruptly for a comedy.

BLACKSTONE.

ACT

ACT I.

Line 9. — *INGENIOUS*] I rather think it was written *ingenuous studies*, but of this and a thousand such observations there is little certainty. JOHNSON.

In Coles's Dictionary, 1677, it is remarked——
 “*ingenuous* and *ingenious* are too often confounded.”——
 Mr. Reed hath cited the following examples of a similar want of discrimination: Thus in *The Match at Midnight*, by Rowley, 1633:

“Methinks he dwells in my opinion: a right *ingenious* spirit, veil'd merely with the variety of youth, and wildness.”

Again, in *The Bird in a Cage*, 1633.

“——deal *ingeniously*, sweet lady.”

10. *Pisa renowned for grave citizens,*] This passage, I think, should be read and pointed thus:

*Pisa, renowned for grave citizens,
 Gave me my being, and my father first,
 A merchant of great traffick through the world,
 Vincentio, come of the Bentivolii.*

In the next line, which should begin a new sentence, *Vincentio his son*, is the same as *Vincentio's son*, which the author of the *Revisal* not apprehending, has proposed to alter *Vincentio* into *Lucenio*. It may be added, that Shakspeare in other places expresses the genitive case in the same improper manner. See

Troilus

Troilus and Cressida, act ii. sc. 1 : “ *Mars his ideot.*”
And Twelfth Night, act iii. sc. 3 : “ *The Count his gallies.*”
 TYRWHITT.

18. *Virtue, and that part of philosophy*] Sir Thomas Hanmer, and after him Dr. Warburton, read *to virtue*; but formerly *ply* and *apply* were indifferently used, as to *ply* or *apply* his studies. JOHNSON.

25. *Me pardonato*] We should read, *Mi pardonate.*
 STEEVENS.

32. — *Aristotle's checks,*] are, I suppose, the harsh rules of Aristotle. STEEVENS.

Tranio is here descanting on academical learning, and mentions by name six of the seven liberal sciences. I suspect this to be a mis-print, made by some copyist or compositor, for *ethicks*. The sense confirms it.

BLACKSTONE.

34. *Talk logick*] The old copies read—*Balke logick*, &c. MALONE.

78. *A pretty peat!*] *Peat* or *pet* is a word of endearment from *petit*, *little*, as if it meant pretty little thing. JOHNSON.

This word is used in the old play of *King Leir* (not Shakspeare's):

“ *Gon.* I marvel, Ragan, how you can endure

“ To see that proud, pert *peat*, our youngest sister,” &c.

Again, in *Coridon's Song*, by Tho. Lodge; published in *England's Helicon*, 1614:

“ And God send every *pretty peate*,

“ Heigh hoe the *pretty peate*,” &c.

and

and is, I believe, of Scotch extraction. I find it in one of the proverbs of that country, where it signifies *darling*.

“He has fault of a wife, that marries mam’s *pet*.”
i. e. He is in great want of a wife who marries one that is her mother’s darling. STEEVENS.

85. ——— *so strange?*] That is, so odd, so different from others in your conduct. JOHNSON.

98. *Cunning men*] *Cunning* had not yet lost its original signification of *knowing, learned*, as may be observed in the translation of the Bible. JOHNSON.

113. *wish him*—] *i. e.* recommend him. REED.

140. —*happy man be his dole!*] See *Winter’s Tale*, line 240, and *Note*. STEEVENS.

162. *If love hath touch’d you, nought remains but so,*] The next line from Terence, shews that we should read :

“*If Love hath toyl’d you,*” ———

i. e. taken you in his toils, his nets. Alluding to the *captus est, habet*, of the same author. WARBURTON.

163. *Redime, &c.*] Our author had this line from *Lilly*, which I mention, that it may not be brought as an argument of his learning. JOHNSON.

Dr. Farmer’s pamphlet affords an additional proof that this line was taken from *Lilly*, and not from *Terence*; because it is quoted, as it appears in the *grammarian*, and not as it appears in the *poet*. It may be added, that *captus est, habet*, is not in the same play which furnished the quotation.

STEEVENS.

169,

169. ———*daughter of Agenor,*] Europa, for whose sake Jupiter transformed himself into a bull.

STEEVENS.

202. *Basta;*] i. e. 'tis enough; Italian and Spanish. This expression occurs in the *Mad Lover* and the *Little French Lawyer*, of Beaumont and Fletcher.

STEEVENS.

207. *port,*] *Port*, is figure, show, appearance.

JOHNSON.

So, in *The Merchant of Venice*:

“ 'Tis not unknown to you, Anthonio,

“ How much I have disabled mine estate

“ By sometime shewing a more swelling *port*,

“ Than my faint means would grant continuance.”

REED.

252. ———*good and weighty.*] The division for the second act of this play is neither marked in the folio nor quarto editions. Shakspeare seems to have meant the first act to conclude here, where the speeches of the Tinker are introduced; though they have been hitherto thrown to the end of the first act, according to a modern and arbitrary regulation.

STEEVENS.

265. ———*has rebus'd your worship?*] What is the meaning of *rebus'd*? or is it a false print for *abus'd*?

TYRWHITT.

286. ———*what he 'leges in Latin.*] i. e. I suppose, what he *alleges* in Latin. Petruchio has been just speaking Italian to Hortensio, which Grumio mistakes for the other language.

STEEVENS.

C

I cannot

I cannot help suspecting that we should read:
 “Nay, tis no matter what *be leges* in Latin, if this be not a lawful cause for me to leave his service. Look you, sir.”—That is, ‘*Tis no matter what is law, if this be not a lawful cause, &c.*’
 TYRWHITT.

299. —knock me *soundly*?] Shakspeare seems to design a ridicule on this clipt and ungrammatical phraseology; which yet he has introduced in *Othello*:

“I pray *talk me* of Cassio.” STEEVENS.

309. *Where small experience grows. But, in a few,]*
In a few, means the same as *in short, in few words*.

JOHNSON.

So, in *King Henry IV. Part II.*

“*In few*;—his death, whose spirit lent a fire,”
 &c. STEEVENS.

325. (*As wealth is burthen of my wooing dance*)]
 The *burthen* of a *dance* is an expression which I have never heard; the *burthen of his wooing song* had been more proper.
 JOHNSON.

326. *Be she as foul as was Florentius’ love,]* I suppose this alludes to the story of a Florentine, which is met with in an old book, called, *A Thousand Notable Things*, and perhaps in other Collections.
 “He was ravished over-night with the lustre of jewels, and was mad till the marriage was solemnized; but next morning, viewing his lady before she was so gorgeously trim’d up—she was such a leane, yellow, rivell’d, deform’d creature, that he never lived with her afterwards.”

FARMER.

The

The allusion is to a story told by Gower in the first book *De Confessione Amantis*. *Florent* is the name of a knight who had bound himself to marry a deformed hag, provided she taught him the solution of a riddle on which his life depended. The following is the inscription of her :

“ *Florent* his wofull heed up lifte,
 “ And saw this vecke, where that she sit,
 “ Which was the lothest wighte
 “ That ever man caste on his eye :
 “ Hir nose baas, hir browes hie,
 “ Hir eyes small, and depe sette,
 “ Hir chekes ben with teres wette,
 “ And rivelyn as an empty skyn,
 “ Hangyng downe unto the chyn ;
 “ Hir lippes shronken ben for age,
 “ There was no grace in hir visage.
 “ Hir front was narowe, hir lockes hore,
 “ She loketh foorth as doth a more :
 “ Hir neck is shorte, hir shulders courbe,
 “ That might a mans luste distourbe :
 “ Hir bodie great, and no thyng small,
 “ And shortly to describe hir all,
 “ She hath no lith without a lacke,
 “ But like unto the woll sacke :” &c. —
 “ Though she be the *fouleste* of all,” &c.

This story might have been borrowed by Gower from an older narrative in the *Gesta Romanorum*. See

the Introductory Discourse to the *Canterbury Tales* of Chaucer, vol. iv. p. 153. STEEVENS.

330. *Affections* edge in me,] Petruchio says, that, if a girl has money enough, no bad qualities of mind or body will remove affection's edge; i. e. hinder him from liking her. JOHNSON.

336. *aglet*] the tag of a point.

So, in the *Spanish Tragedy*, 1605:

“And all those stars that gaze upon her face,

“Are *aglets* on her sleeve-pins and her train.”

STEEVENS.

An *aglet-baby* was a small image or head cut on the tag of a point, or lace. That such figures were sometime appended to them, Dr. Warburton has proved, in a former note, by a passage in Mezeray, the French Historian:—“portant même sur les *aiguillettes* [points] des petites *têtes* de mort.” MALONE.

338. —as many diseases as two and fifty horses.] I suspect this passage to be corrupt, though I know not well how to rectify it—*The fifty diseases of a horse* seem to have been proverbial. So, in *The Yorkshire Tragedy*, 1608: “O stumbling jade? the spavin o’er-take thee! the *fifty diseases* stop thee!” MALONE.

368. —an he begin once, he’ll rail in his rope-tricks.] This is obscure, Sir Thomas Hanmer reads, *he’ll rail in his* rhetorick; *I’ll tell you*, &c. Rhetorick agrees very well with *figure* in the succeeding part of the speech, yet I am inclined to believe that *rope-tricks* is the true word. JOHNSON.

In *Romeo and Juliet*, Shakspeare uses *ropery* for *roguery*,

roguery, and therefore certainly wrote *rope-tricks*.

Rope-tricks we may suppose to mean tricks of which the contriver would deserve the *rope*. STEEVENS.

Rope-tricks is certainly right.—*Ropery* or *rope-tricks*, originally signified abusive language, without any determinate idea; such language as parrots are taught to speak. So, in *Hudibras*:

“ ——— Could tell what subt’lest parrots mean,

“ That speak, and think contrary clean ;

“ What member ’tis of whom they talk,

“ When they cry *rope*, and walk knave, walk.”

The following passage in Wilson’s *Arte of Rhetorique*, 1553; shews that this was the meaning of the term: “ Another good fellow in the countrey, being an officer and maiour of a toun, and desirous to speak like a fine learned man, having just occasion to rebuke a runnegate fellow, said after this wise in a greate heate: Thou yngram and vacation knave, if I take thee any more within the circumcision of my dampnacion, I will so corrupte thee that all vacation knaves shall take ill sample by thee.” This the author in the margin calls *rope-ripe* chiding. So, in *May-Day*, a comedy by Chapman, 1611: “ Lord! how you roll in your *rope-ripe* terms.” MALONE.

372. ——— *that she shall have no more eyes to see withall than a cat:*] The humour of this passage I do not understand. This animal is remarkable for the keenness of its sight. Probably the poet meant to have said—*a cat in a bottle*. Of this diversion see an account in *Much Ado about Nothing*, act i. to the note on

which, the following passages may be added from a poem called *Cornu-copiæ, or Pasquill's Night-Cap, or an Antidote for the Head-Ache*, 1623, p. 48.

“Fairer than any stake in Grey’s-inn-field, &c.

“Guarded with gunners, bill-men, and a rout

“Of bow-men bold, which *at a cat do shoot*.”

Again, *ibid* :

“Nor on the top a *cat-a-mount* was fram’d,

“Or some wilde beast that ne’er before was
tam’d ;

“Made at the charges of some archer stout,

“To have his name canoniz’d in the-clout.”

I did not meet with these instances till the play to which they belonged was printed off. They serve, however, to shew that it was customary to shoot at factitious as well as real cats.

There are two proverbs which any reader who can, may apply to this allusion of Grumio :

“Well might the *cat* wink when both her eyes
were out.”

“A *muffled* cat was never a good hunter.”

The first is in *Ray's Collection*, the second in *Kelly's*.

STEEVENS.

It may seem, that he shall swell up her eyes with blows, till she shall seem to peep with a contracted pupil, like a cat in the light. JOHNSON.

375. —in *Baptista's keep*] *Keep* is custody.

The strongest part of an ancient castle was called the *keep*. JOHNSON.

378.

378. *And her withholds, &c.]* It stood thus :

And her withholds he from me.

Other more suitors to her, and rivals in my love, &c.

The regulation which I have given to the text, was dictated to me by the ingenious Dr. Thirlby.

THEOBALD.

391. *Well seen in musick,]* *Seen is versed, practised.*

So, in *The longer thou Livest the more Fool thou art,*

1570 :

“ Sum would have you *seen* in stories,

“ Sum to feates of arms will you allure, &c.

“ Sum will move you to reade Scripture.

“ Marry, I would have you *seene* in cardes and
dise.”

Again, in Spenser's *Faery Queen*, B. IV. c. 2 :

“ Well *seene* in every science that mote bee.”

STEEVENS.

404. —*at any hand,]* *i. e.* at all events.

STEEVENS.

430. —*help me.]* The old copy reads :—*help one.*

STEEVENS.

448. —*old Antonio's son.]* The folio 1623, and
quarto 1613—reads old *Butonio's* son. STEEVENS.

465. ———*and trumpets clang ?]* Probably the
word *clang* is here used adjectively, as in *Paradise
Lost*, B. XI. v. 834, and not as a verb :

“ ————*an island salt and bare,*

“ *The haunt of seals, and ores, and sea-mezes clang* ”

WARTON.

I be-

I believe Mr. Warton is mistaken. *Clang* as a substantive, is used in *The Noble Gentleman* of Beaumont and Fletcher :

“*I hear the clang of trumpets in this house.*”

Again, in *Tamburlaine*, &c. 1590 :

“*——hear you the clang*

“*Of Scythian trumpets?*”

Again, in *The Cocker's Prophecy*, 1594 :

“*The trumpet's clang, and roaring noise of drums.*”

Again, in *Claudius Tiberius Nero*, 1607 :

“*Hath not the clang of harsh Armenian troops,*
 &c.

Again, in Drant's translation of Horace's *Art of Poetry*, 1567 :

“*Fit for a chorus, and as yet the boystus sounde
 and shryll*

“*Of trumpetes clang the stalles was not accustomed to fill.*”

The trumpet's clang is certainly the *clang of trumpets*, and not an epithet bestowed on those instruments.

STEEVENS.

465. *That gives not half so great a blow to hear,*] This awkward phrase could never come from Shakspeare. He wrote, without question,

——*so great a blow to th' ear.* WARBURTON.

So, in *King John* :

“*Our ears are cudgell'd; not a word of his*

“*But buffets better than a fist of France.*”

STEEVENS.

469. ———with bugs.] *i. e.* with bug-bears.

So, in *Cymbeline* :

“ ———are become

“ *The mortal bugs o’ th’ field.*” STEEVENS.

481. *He that has the two fair daughters, &c.*] This speech should rather be given to Gremio: to whom, with the others, Tranio has addressed himself. The following passages might be written thus :

Tra. *Even he. Biondello!*

Gre. *Hark, you, sir; you mean not her too.*

TYRWHITT.

This speech in the old copy, is given to *Tranio*.

STEEVENS.

It is given in the first folio to Biondello. MALONE.

529. ———*this feat*——] The old copy reads——
this *seeke*——The emendation was made by Mr. Rowe. STEEVENS.

538. *Please ye we may contrive this afternoon,*] Mr. Theobald asks *what they were to contrive?* and then says, *a foolish corruption possesses the place*, and so alters it to *convive*; in which he is followed, as he pretty constantly is, when wrong, by the Oxford editor. But the common reading is right, and the critick was only ignorant of the meaning of it. *Contrive* doth not signify here to *project* but to *spend*, and *wear out*. As in this passage of *Spenser* :

“ *Three ages such as mortal men contrive.*”

Faery Queen, B. xi. ch. 9.

WARBURTON.

The word is used in the same sense of *spending* or *wearing out*, in *Painter’s Palace of Pleasure*. JOHNSON.

So,

So, in *Damon and Pithias*, 1582.

“In travelling countries, we three have contrived

“Full many a year,” &c.

Contrive, I suppose, is from *contero*. So, in the *Hecyra* of Terence. “Totum hunc contrivi diem.”

STEEVENS.

ACT II.

Line 3. —*BUT* for these other goods,] This is so trifling and unexpressive a word, that I am satisfied our author wrote *gawds*, i. e. toys, trifling ornaments; a term that he frequently uses and seems fond of.

THEOBALD.

17. —to keep you fair.] I wish to read, *To keep you fine*. But either word may serve. JOHNSON.

26. —*hilding*—] The word *hilding* or *hinderling*, is a *low wretch*; it is applied to Katharine for the coarseness of her behaviour. JOHNSON.

72. —Baccare, you are marvellous forward.] We must read, *Baccalare*; by which the Italians mean, thou arrogant, presumptuous man! the word is used scornfully upon any one that would assume a port of grandeur. WARBURTON.

The word is neither wrong nor Italian: it was an old proverbial one, used by John Heywood; who hath made, what he pleases to call, *Epigrams* upon it. Take two of them, such as they are:

“Backare,

“ *Backare*, quoth Mortimer to his sow,
 “ Went that sow *backe* at that bidding, trow you?”
 “ *Backare*, quoth Mortimer to his sow: se
 “ Mortimer’s sow speaketh as good Latin as he.”

Howel takes this from Heywood, in his *Old Sawes and Adages*: and Philpot introduces it in the proverbs collected by Camden. FARMER.

Again, in the ancient Enterlude of the *Repentance of Mary Magdalene*, 1567:

“ Nay, hoa there, *Backare*, you must stand apart:

“ You love me best, I trow, mystresse Mary.”

Again, in John Lyly’s *Midas*—1592: “ The masculine gender is more worthy than the feminine, and therefore Licio *Backare*.” Again, in John Grange’s *Golden Aphroditis*, 1577: “ —yet wrested he so his effeminate bande to the siege of *backward* affection, that both trumpe and drumme sounded nothing for their larum, but *Baccare, Baccare*.” STEEVENS.

75. *I doubt it not, sir, but you will curse your wooing neighbours. This is a gift*] This nonsense may be rectified by only pointing it thus, *I doubt it not, sir, but you will curse your wooing. Neighbour, this is a gift, &c.* addressing himself to Baptista. WARBURTON.

79. —*free leave give to this young scholar,*] This is an injudicious correction of the first folio, which reads—*freely give unto this young scholar*. We should read, I believe—

*I freely give unto you this young scholar,
That hath been long studying at Rheims, as
cunning*

In Greek, &c. TYRWHITT.

99. —*this small packet of Greek and Latin books.*] In queen Elizabeth's time the young ladies of quality were usually instructed in the learned languages, if any pains were bestowed on their minds at all. Lady Jane Gray and her sisters, queen Elizabeth, &c. are trite instances.

PERCY.

115. *And every day I cannot come to woo.*] This is the burthen of part of an old ballad, entitled, *The Ingenious Braggadocia*:

“And I cannot come every day to wooe.”

STEEVENS.

149. —*her frets*] A fret is that stop of a musical instrument which causes or regulates the vibration of the string.

JOHNSON.

158. *And—twangling Jack;—*] Of this contemptuous appellation I know not the precise meaning. Something like it, however, occurs in *Magnificence*, an ancient folio interlude by Skelton, printed by Rastell:

“——ye wene I were some hafter,

“Or ellys some *jangelynge jache* of the vale.”

STEEVENS.

To *twangle* is a provincial expression, and signifies to flourish capriciously on an instrument, as performers often do after having tuned it, previous to their beginning a regular composition.

HENLEY.

182. *Good-morrow, Kate ; &c.*] Thus in the original play :

“ *Feran.* Twenty good-morrows to my lovely *Kate*.

“ *Kate.* You jeast I am sure ; is she yours already ;

“ *Feran.* I tel thee *Kate*, I know thou lov’st me wel.

“ *Kate.* The divel you do ; who told you so ?

“ *Feran.* My mind, sweet *Kate*, doth say I am the man,

“ Must wed, and bed, and marrie bonnie *Kate*.

“ *Kate.* Was ever seene so grosse an asse as this ?

“ *Feran.* I, to stand so long and never get a kisse.

“ *Kate.* Hands off, I say, and get you from this place ;

“ Or I will set my ten commandements in your face.

“ *Feran.* I prithy do, *Kate* ; they say thou art a shrew,

“ And I like thee the better, for I would have thee so.

“ *Kate.* Let go my hand, for fear it reach your eare.

“ *Feran.* No, *Kate*, this hand is mine, and I thy love.

“ *Kate.* Yfaith, sir, no ; the woodcoke wants his taile.

“ *Feran.* But yet his bil will serve, if the other faile.

“ *Alfon.* How now, *Ferando* ? what [says] my daughter ?

“ *Feran.* Shee’s willing, sir, and loves me as her life.

“ *Kate.* ’Tis for your skin then, but not to be your wife.

D

Alfon.

“ *Alfon.* Come hither, *Kate*, and let me give thy hand

“ To him that I have chosen for thy love ;

“ And thou to-morrow shall be wed to him.

“ *Kate.* Why father, what do you mean to do with me,

“ To give me thus unto this brainsicke man,

“ That in his mood cares not to murder me ?

[*She turns aside, and speaks.*

“ But yet I will consent and marry him,

“ (For I methinkes have liv'd too long a maide)

“ And match him too, or else his manhood's good.

“ *Alfon.* Give me thy hand : *Ferando* loves thee well,

“ And will with wealth and ease maintaine thy state.

“ Here, *Ferando*, take her for thy wife,

“ And Sunday next shall be your wedding-day.

“ *Feran.* Why so, did not I tel thee I should be the man ?

“ Father, I leave my lovely *Kate* with you.

“ Provide yourselves against our marriage day,

“ For I must hie me to my country house

“ In haste, to see provision may be made

“ To entertaine my *Kate* when she doth come,” &c.

STEEVENS.

199. *A joint-stool.*] This is a proverbial expression :

“ Cry you mercy, I took you for a join'd stool.”

See Ray's *Collection*. It is likewise repeated as a proverb in *Mother Bombie*, a comedy by Lilly, 1594, and by the Fool in *K. Lear*.

STEEVENS.

203. *No such jade, sir.*] Perhaps we should read *jack*. However there is authority for *jade* in a male sense. So, in *Soliman and Persida*, *Picton* says of *Basilico*, “He just like a knight! He’ll just like a jade.”

FARMER,

211. *Ay, for a turtle, as he takes a buzzard.*] Perhaps we may read better:

Ay, for a turtle, and he takes a buzzard.

That is, he may take me for a *turtle*, and he shall find me a hawk.

JOHNSON,

This kind of expression likewise seems to have been proverbial. So, in the *Three Lords of London*, 1590:

“———hast no more skill,

“Than take a *faulcon* for a *buzzard*?”

STEEVENS.

230. ——a *craven*.] A *craven* is a degenerate, dispirited cock. So, in *Rhodon and Iris*, 1631:

“That he will pull the *craven* from his nest.”

STEEVENS.

Craven was a term also applied to those who in appeals of battle became recreant, and by pronouncing this word, called for quarter from their opponents; the consequence of which was, that they for ever after were deemed infamous.

See Note on ‘*Tis Pity she’s a Whore*, in Reed’s edition of Dodsley’s *Old Plays*, vol. viii. p. 10.

A *craven* is a *dunghill-cock*, in opposition to one of the *game-breed*. * * *

269. *Am I not wise?*

Yes; keep you warm.] So, in Beaumont and Fletcher’s *Scornful Lady*:

Dij

“———your

“——your house has been kept warm, sir.

“I am glad to hear it; pray God, you are wise too.”

Again, in our poet's *Much Ado about Nothing* :

“——that if he has wit enough to keep himself warm.” STEEVENS.

275. —nill you,] So, in the *Death of Robert Earl of Huntington*, 1601 :

“Will you or nill you, you must yet go in.”

Again, in *Damon and Pythias*, 1582 :

“Neede hath no law; will I, or nill I, it must be done.” STEEVENS.

281. ———a wild Kate to a Kate

Conformable,] Thus the folio, and the quarto

1631. The second folio reads—

——a wild Kat to a Kate, &c. STEEVENS.

299. ———a second Grissel; &c.] So, in the *Fair Maid of Bristow*, 1605, bl. let.

“I will become as mild and dutiful

“As ever Grissel was unto her lord,

“And for my constancy as *Lucrece* was.”

There is a play entered at Stationers-Hall, May 28, 1599, called, “The plaie of *Patient Grissel*.” Boccaccio was the inventor of the story, and Chaucer copied in it his *Clerke of Oxenforde's Tale*. STEEVENS.

312. ———kiss on kiss

She vy'd so fast——] *Vie* and *revye* were terms at cards, now superseded by the more modern word, *brag*. Our author has in another place, “*time revyes us*,” which has been unnecessarily altered.

The

The words were frequently used in a sense somewhat remote from their original one. In the famous trial of the seven bishops, the chief justice says, "We must not permit *vying and revying* upon one another."

FARMER.

315. —'tis a world to see,] *i. e.* It is wonderful to see. STEEVENS.

317. —a meacock wretch,] *i. e.* a timorous dastardly creature. So, in Decker's *Honest Whore*, 1635 :

"A woman's well holp up with such a *meacock*."

Again, in Glapthorne's *Hollander*, 1640 :

"They are like my husband ; mere *meacocks* verily."

Again, in *Apus and Virginia*, 1575 :

"As stout as a stockfish, as meek as a *meacock*."

STEEVENS.

343. *But thine doth fry.*] Old Gremio's notions are confirmed by *Shadwell* :

"The fire of love in youthful blood,

"Like what is kindled in brush-wood,

"But for a moment burns——

"But when crept into aged veins,

"It slowly burns, and long remains,

"It glows, and with a sullen heat,

"Like fire in logs, it burns, and warms us long ;

"And though the flame be not so great,

"Yet is the heat as strong."

JOHNSON.

A similar thought occurs in *A Woman never Vex'd*, a comedy by Rowley, 1632 :

“My old dry wood shall make a lusty bonfire, when thy green chips lie hissing in the chimney-corner.” STEEVENS.

356. —*counterpoints*,] So, in a *Knack to know a Knave*, 1594 :

“Then I will have rich *counterpoints*, and musk.”

These coverings for beds are at present called *counterpanes*; but either mode of spelling is proper.

Counterpoint is the monkish term for a particular species of musick, in which notes of equal duration, but of different harmony, are set in opposition to each other.

In like manner *counterpanes* were anciently composed of patch-work, and so contrived, that every *pane* or partition in them, was contrasted with one of a different colour, though of the same dimensions.

STEEVENS.

357. —tents and canopies,] I suppose by *tents*, old Gremio means work of that kind which the ladies call *tent-stitch*. He would hardly enumerate *tents* (in their common acceptation) among his domestick riches.

STEEVENS.

360. *Pewter*—] We may suppose that *pewter* was, even in the time of queen Elizabeth, too costly to be used in common. It appears from “The regulations and establishment of the household of Henry Algernon Percy, the fifth earl of Northumberland,” &c. that vessels of *pewter* were hired by the year. *This household-book* was begun in the year 1512. See Holinshed’s *Description of England*, p. 188 and 189.

STEEVENS.

377. Gre. *Two thousand ducats by the year, of land!*
My land amounts not to so much in all:

That she shall have; besides——] Gremio says, his whole estate in land doth not indeed amount to two thousand ducats a year, but she shall have that, whatever be its value, and an argosy over and above; which argosy must be understood to be of very great value, from his subjoining,

What, have I choak'd you with an argosy?

REVISAL.

383. *——two galliasses*] A *galeas* or *galliass*, is a heavy low-built vessel of burthen, with both sails and oars, partaking at once of the nature of a ship and a galley. So, in the *Noble Soldier*, 1634:

“—to have rich gulls come aboard their pinnaces, for then they are sure to build *galliasses*.” STEEVENS.

390. *—out-vied.*] This is a term at the old game of *gleek*. When one man was *vied* upon another, he was said to be *out-vied*. See act ii. line 313. of this play. STEEVENS.

410. *Yet I have fac'd it with a card of ten.*] That is, with the highest card, in the old simple games of our ancestors. So that this became a proverbial expression. So, Skelton:

“*Fyrste pycke a quarrel, and fall out with him then,*

“*And so outface him with a card of ten.*”

And Ben Jonson, in his *Sad Shepherd*:

“*——a Hart of ten*

“*I trow he be.*”

i. e. an extraordinary good one.

WARBURTON.

If

If the word *hart* be right, I do not see any use of the latter quotation. JOHNSON.

A hart of ten, is an expression taken from the *Laws of the Forest*, and relates to the age of the deer. When a hart is past six years of age, he is generally call'd *a hart of ten*. Forest Laws, 4to. 1598.

Again, in the sixth scene of the *Sad Shepherd* :

“ ———— a great large deer!

“ *Rob.* What head?

“ *John.* Forked. *A hart of ten.*”

The former expression is very common. So, in *Law-Tricks*, &c. 1608 :

“ *I may be out-fac'd with a card of ten.*”

In the *Chances*, by Beaumont and Fletcher, *a card of five* is mentioned; and in the *Emperor of the East*, by Massinger :

“ He is a *deer of ten*, at the least.”

As we are on the subject of cards, it may not be amiss to take notice of a common blunder relative to their names. We call the *king*, *queen*, and *knave*, *court-cards*, whereas they were anciently denominated *coats* or *coat-cards*, from their *coats* or dresses. So Ben Jonson, in his *New-Inn* :

“ *When she is pleas'd to trick or trump mankind,*

“ *Some may be coats, as in the cards.*”

Again, in *May-Day*, a comedy, by Chapman, 1611 :

“ She had in her hand the ace of harts and a *coat-card*. She led the board with her *coat*; I plaid the varlet, and took up her *coat*; and meaning to lay my finger

finger on her ace of hearts, up started a quite contrary card."

Again, in Rowley's *When you see me you know me*, 1613:

"You have been at *noddy*, I see,

"Ay, and the first *card* comes to my hand is a *knave*.

"I am a *coat-card*, indeed.

"Then thou must needs be a *knave*, for thou art neither *queen* nor *king*." STEEVENS.

416. —*If I fail not of my cunning.*] As this is the conclusion of an act, I suspect that the poet design'd a rhyming couplet. Instead of *cunning* we might read—*doing*, which is often used by Shakspeare in the sense here wanted, and agrees perfectly well with the beginning of the line—"a child shall *get* a sire."

After this, the former editors add,

Sly. *Sim, when will the fool come again *?*

Sim. *Anon, my lord.*

Sly. *Give us some more drink here; where's the tapster?*

Here, Sim, eat some of these things.

* *When will the fool come again?*] The character of the *fool* has not been introduced in this drama, therefore I believe that the word *again* should be omitted, and that Sly asks, *When will the fool come?* the fool being the favourite of the vulgar, or, as we now phrase it, of the upper gallery, was naturally expected in every interlude.

JOHNSON.

Sim.

Sim. *I do, my lord.*

Sly. *Here, Sim, I drink to thee.*

These speeches of the presenters (as they are called), are neither to be found in the folio or quarto. Mr. Pope, as in some former instances, introduced them from the old spurious play of the same name; and therefore we may easily account for their want of connection with the present comedy. I have degraded them as usual into the note. By the *fool* in the original piece, is either meant *Sander* the servant to *Ferando* (who is the *Petruchio* of Shakspeare), or *Ferando* himself.

STEEVENS.

ACT III.

Line 18. — *No breeching scholar*] *i. e.* no school-boy liable to corporal correction. So, in *K. Edward the Second*, by Marlow, 1622:

“Whose looks were as a *breeching* to a boy.”

Again, in *The hog has lost his Pearl*, 1614:

“—he went to fetch whips I think, and, not respecting my honour, he would have *breech'd* me.”

Again, in *Amends for Ladies*, 1639:

“If I had had a son of fourteen that had served me so, I would have *breech'd* him.”

STEEVENS.

36. *Pantaloon*,] The old cully in Italian farces.

JOHNSON.

50. *Pedascule*—] He would have said *Didascale* ; but thinking this too honourable, he coins the word *Pedascule*, in imitation of it, from *pedant*.

WARBURTON.

I believe it is no coinage of Shakspeare's. It is more probable that *it lay in his way, and he found it*.

STEEVENS.

51. *In time, I may believe, yet I mistrust*.] This, and the seven verses that follow, have in all the editions been stupidly shuffled and misplaced to wrong speakers ; so that every word said was glaringly out of character.

THEOBALD.

52. ——— *for, sure, Æacides, &c.*] This is only said to deceive Hortensio, who is supposed to listen.

STEEVENS.

80. *Old fashions please me best ; I am not so nice
To change true rules for new inventions*.] This is sense and the meaning of the passage ; but the reading of the second verse, for all that, is sophisticated. The genuine copies all concur in reading :

To change true rules for old inventions.

THEOBALD.

I suppose we may safely read *odd* inventions. I know not who first proposed it.

STEEVENS.

Mr. Theobald is unfaithful in his account of the old copies. The quarto and folio read :

To charge true rules for old inventions.

I believe that an opposition was intended, and that *old* is right.—As *change* was corrupted into *charge*, why
might

might not *true* have been put instead of *new*, I think the author wrote :

To change *new* rules for old inventions ;
i. e. to accept of new rules in exchange for old inventions. MALONE.

102. *full of spleen ;*] That is, *full of* humour, caprice, and inconstancy. JOHNSON.

122. ————*old news,*] These words have been added by some of the editors, and necessarily, for the reply of Baptista supposes them to have been already spoken—*old laughing,—old utis, &c.* are expressions of that time merely hyperbolical, and have been more than once used by Shakspeare. See Note on *Henry IV.* act ii. scene 4. STEEVENS

Old was inserted by Mr. Rowe. MALONE.

136. ————*a pair of boots—one buckled, another laced ; an old rusty sword ta'en out of the town-armoury, with a broken hilt, and chapeless, with two broken points :*] How a sword should have *two broken points*, I cannot tell. There is, I think, a transposition caused by the seeming relation of *point* to *sword*. I read, *a pair of boots, one buckled, another laced with two broken points ; an old rusty sword—with a broken hilt, and chapeless.*

JOHNSON.
I suspect that several words giving an account of Petruchio's *belt* are wanting. The belt was then broad and rich, and worn on the outside of the clothes.—*Two broken points* might therefore have concluded the description of its ostentatious meanness.

STEEVENS.

The

The broken *points* might be the two broken tags to the laces. TOLLET.

136. ————*that have been candle-cases,*] That is, I suppose, boots long left off, and after having been converted into cases to hold the ends of candles, returning to their first office. I do not know that I have ever met with the word *candle-case* in any other place, except the following preface to a dramatick dialogue, 1604, entitled, *The Case is Alter'd, How?* ————“I write upon cases, neither knife-cases, pin-cases, nor *candle-cases*.”

And again, in *How to choose a Good Wife from a Bad*, 1602 :

“A bow-case, a cap-case, a comb-case, a lute-case, a fiddle-case, and a *candle-case*.” STEEVENS.

142. ————*infected with the fashions,*———*past cure of the fives,*] *Fashions*. So called in the West of England ; but by the best writers on farriery, *farcens* or *farcy*.

Fives. So called in the West : *vives* elsewhere, and *avives* by the French ; a distemper in horses, little differing from the strangles. GREY.

Shakspeare is not the only writer who uses *fashions* for *farcy*. So, in Decker's comedy of *Old Fortunatus*, 1600 :

“*Shad*. What shall we learn by travel?

“*Andel*. *Fashions*.”

“*Shad*. That's a beastly disease.”

Again, in the *New Ordinary*, by Brome :

E

“My

“My old beast is infected with the *fashions*,
fashion-sick.”

Again, in Decker's *Guls Hornbook*, 1609 :—“*Fashions* was then counted a disease, and *horses* died of it.”

STEEVENS.

146. —*near-legg'd before.*] Perhaps we should read—“*ne'er-legg'd before*,”—*i. e.* founder'd in his fore feet; having, as the jockies term it, *never a fore leg* to stand on. The subsequent words—“which being restrain'd, to keep him from *stumbling*”—seem to countenance this interpretation.

To go *near* before, is not reckoned a defect, but a perfection in a horse.

Since I wrote the above, I have found my conjecture confirmed; for so reads the first folio. MALONE.

151. —*a crupper of velure,*] *Velure* is velvet. *Velours*, Fr. So in *The World tossed at Tennis*, 1620, by Middleton and Rowley:

“Come, my well-lin'd soldier (with valour

“Not *velure*) keep me warm.”

Again, in the *Noble Gentleman*, by Beaumont and Fletcher:

“————an old hat,

“Lin'd with *velure*.”

STEEVENS.

156. —————*stock*] *i. e.* stocking. STEEVENS.

158. *an old hat and the humour of forty fancies prick'd in't for a feather.*] This was some ballad of drollery of that time, which the poet here ridicules, by making Petruchio prick it up in his foot-boy's old hat for a feather. His speakers are perpetually quoting scraps

scraps and stanzas of old ballads, and often very obscurely; for, so well are they adapted to the occasion, that they seem of a piece with the rest. In Shakspeare's time, the kingdom was over-run with these doggrel compositions; and he seems to have borne them a very particular grudge. He frequently ridicules both them and their makers with excellent humour. In *Much Ado about Nothing*, he makes Benedick say, *Prove that ever I lose more blood with love than I get again with drinking, prick out my eyes with a ballad-maker's pen*; as the bluntness of it would make the execution of it extremely painful. And again, in *Troilus and Cressida*, Pandarus, in his distress, having repeated a very stupid stanza from an old ballad, says, with the highest humour, *There never was a truer rhyme; let's cast away nothing, for we may live to have need of such a verse. We see it, we see it.*

WARBURTON.

Enter Petruchio and Grumio. Thus in the original play—

“ *Enter Ferando, basely attired, and a red cap on his head.*

“ *Feran.* Good-morrow, father: *Polidor* well met:

“ You wonder, I know, that I have staide so long.

“ *Alfon.* Yea, marry sonne: we were almost persuaded

“ That we should scarce have had our bridegroom here:

“ But say, why art thou thus basely attired?

“ *Feran.* Thus richly, father, you should have saide;

“ For when my wife and I are married once,

E ij

“ *Shee's*

“ Shee’s such a shrew, if we should once fall out,

“ Sheele pull my costly sutes over mine ears,

“ And therefore I am thus attir’d a while :

“ For many things I tell you’s in my head,

“ And none must know thereof but *Kate* and I ;

“ For we shall live like lambes and lions sure :

“ Nor lambes nor lions never were so tame,

“ If once they lie within the lion’s pawes,

“ As *Kate* to me, if we were married once :

“ And therefore, come, let’s to church presently.

“ *Pol.* Fie, *Ferando* ! not thus attir’d : for shame,

“ Come to my chamber, and there suite thyselfe,

“ Of twenty sutes that I did never weare.

“ *Feran.* Tush, *Polidor*, I have as many sutes

“ Fantastike made to fit my humour so,

“ As any in *Athens* ; and as richly wrought

“ As was the massie robe that late adorn’d

“ The stately legat of the *Persian* king,

“ And this from them I have made choice to weare.

“ *Alfon.* I prethee, *Ferando*, let me intreat,

“ Before thou go’st unto the church with us,

“ To put some other sute upon thy backe.

“ *Feran.* Not for the world,” &c. STEEVENS.

196. —to digress ;] To deviate from any promise. JOHNSON.

217. *Tra.* But sir, our love] *Our* is an injudicious interpolation. The first folio reads—*But, sir, love concerneth us to add, Her father’s liking*—which, I think, should be thus corrected :

But,

But, sir, *to her* love concerneth us to add
Her father's liking.——

We must suppose, that Lucentio had before informed Tranio in private of his having obtained Bianca's love; and Tranio here resumes the conversation, by observing, that *to her love* it concerns them to add *her father's consent*; and then goes on to propose a scheme for obtaining the latter. TYRWHITT.

239. *As willingly, &c.*] This is a proverbial saying. See Ray's *Collection*. STEEVENS.

262. ——*quaff'd off the muscadel,*] It appears from this passage, and the following one in *The History of the Two Maids of Moreclacke*, a comedy by Robert Armin, 1609, that it was the custom to drink wine immediately after the marriage ceremony. Armin's play begins thus:

“*Enter a maid strewing flowers, and a serving-man perfuming the door.*

“*Maid.* Strew, strew.

“*Man.* The *muscadine* stays for the bride at church.

“The priest and Hymen's ceremonies 'tend

“To make them man and wife.”

Again, in Decker's *Satiromastix*, 1602:

“—and when we are at church, bring the *wine* and cakes.”

In Ben Jonson's *Magnetic Lady*, the wine drank on this occasion is called a “*knitting cup*.”

Again, in *No Wit like a Woman's*, by Middleton:

“Even when my lip touch'd the *contracting cup*.”

There was likewise a flower that borrowed its name from this ceremony.

“Bring sweet carnations and *sops in wine*,

“Worne of paramours.

Hobbinol's Dittie, &c. by Spenser.

Again, in Beaumont and Fletcher's *Scornful Lady*:

“Were the rosemary branches dipp'd, and all

“The *hippocras* and *cakes* eat and drunk off;

“Were these two arms encompass'd with the
hands

“Of bachelors to lead me to the church,” &c.

STEEVENS.

In an old canzonet on a wedding, set to musick by Morley, 1606:

“*Sops in wine*, spice-cakes are a dealing.”

FARMER.

The fashion of introducing a bowl of wine into the church at a wedding to be drank by the bride and bridegroom, and persons present, was very anciently a constant ceremony; and, as appears from this passage, not abolished in our author's age. We find it practised at the magnificent marriage of queen Mary and Philip, in Winchester cathedral, 1554. “The trumpetts sounded, and they both returned to their traverses in the quire, and there remayned untill masse was done: at which tyme, *wyne* and *sopes* were halowed and delyvered to them both.” Collect. Append. vol. iv. p. 400. edit. 1770. WARTON.

The following quotation is given by Mr. Reed, merely to shew that the custom remained in Shakspeare's

spere's time. At the marriage of the Elector Palatine to king James's daughter, the day of February 1612, we are told by one who assisted at the ceremonial :—"In conclusion, a joy pronounced by the king and queen, and seconded with congratulations of the lords there present, which crowned with draughts of *Ippocras* out of a great golden bowle, as a health to the prosperity of the marriage, began by the prince Palatine and answered by the princess ; after which were served up by six or seven barons so many bowles filled with wafers, so much of that work was consummate." *Finet's Philoxenis*, 1656, p. 11.

HENLEY.

298. —*the oats have eaten the horses.*] There is still a ludicrous expression used when horses have staid so long in a place as to have eaten more than they are worth—viz. that *their heads are too big for the stable-door*. I suppose *Grumio* has some such meaning, though it is more openly expressed, as follows, in the original play :

"Enter Ferando and Kate, and Alfonso and Polidor,
and Emilia, and Aurelius and Phylema.

"Feran. Father, farewell ; my Kate and I must
home :

"Sirrha, go make ready my horse presently.

"Alfon. Your horse ! what, son, I hope you do but
jest ;

"I am sure you will not go so suddainely.

"Kate. Let him go or tarry, I am resolv'd to stay ;

"And not to travel on my wedding-day.

"Feran.

- “ *Feran.* Tut, *Kate*, I tel thee we must needes go home :
- “ *Vilaine*, hast thou saddled my horse ?
- “ *San.* Which horse ? your curtall ?
- “ *Feran.* Souns, you slave, stand you prating here ?
- “ Saddle the bay gelding for your mistris.
- “ *Kate.* Not for me, for I will not go.
- “ *Sans.* *The ostler will not let me have him : you owe ten pence*
- “ *For his meate, and 6 pence for stuffing my mistris saddle.*
- “ *Feran.* Here, vilaine ; goe pay him strait.
- “ *San.* Shall I give him another pecke of lavender ?
- “ *Feran.* Out, slave, and bring them presently to the dore.
- “ *Alfon.* Why son, I hope at least youle dine with us.
- “ *San.* I pray you, master, let's stay til dinner be done.
- “ *Feran.* Sounes vilaine, art thou here yet ?
- [*Exit Sander.*]
- “ Come, *Kate*, our dinner is provided at home.
- “ *Kate.* But not for me, for here I mean to dine :
- “ Ile have my wil in this as well as you ;
- “ Though you in madding mood would leave your friends,
- “ Despight of you Ile tarry with them still.
- “ *Feran.* I *Kate*, thou shalt, but at some other time ;
- “ When as thy sisters here shall be espoused,
- “ Then thou and I wil keepe our wedding-day,
- “ In better sort then now we can provide ;
- “ For

“ For heere I promise thee before them all,
 “ We will ere longe returne to them againe :
 “ Come, *Kate*, stand not on termes ; we will away ;
 “ This is my day, to-morrow thou shalt rule,
 “ And I will doe whatever thou commandes.
 “ Gentlemen, farewell, wee’l take our leaves :
 “ It will be late before that we come home.

[*Exeunt Ferando and Kate.*

“ *Pol.* Farewell, *Ferando*, since you will be gone.

“ *Alfon.* So mad a couple did I never see,” &c.

STEEVENS.

ACT IV.

Line 3. *WAS* ever man so ray’d?] That is, was ever man so mark’d with lashes. JOHNSON.

It rather means *bewray’d*, i. e. made dirty. So Spenser speaking of a fountain, B. II. cant. 8. st. 32 :

“ Which she increased with her bleeding heart,

“ And the clean waves with purple gore did ray.”

Again, B. III. cant. 8. st. 32 :

“ Who whiles the piteous lady up did rise,

“ Ruffled and foully ray’d with filthy soil.”

TOLLET.

So, in *The last Will and Testament of Summer*, 1600 :

“ Let there be a few rushes laid in the place where Backwinter shall tumble, for fear of *raying* his clothes.”

STEEVENS.

5. ——— *a little pot and soon hot,*] This is a proverbial expression. It is introduced in the *Isle of Gulls*, 1633:

“—Though I be but a *little pot*, I shall be as *soon hot* as another.” STEEVENS.

18. ——— *fire, fire; cast on no water.*] There is an old popular catch of three parts, in these words:

“Scotland burneth, Scotland burneth.

“Fire, fire;—Fire, fire;

“Cast on some more water.” BLACKSTONE.

22. Gru. ——— *winter tames man, woman, and beast; for it hath tam'd my old master, and my new mistress, and my self, fellow Curtis.*

Curt. *Away, you three-inch'd fool; I am no beast.*] “*Winter*, says Grumio, tames *man, woman, and beast*: for it hath tamed my old master, my new mistress, and *myself*, fellow *Curtis*.——*Away*, you three-inch'd fool, replies *Curtis*, *I am no beast*. Why, asks Dr. Warburton, had Grumio call'd him one: he alters therefore *myself* to *thysself*, and all the editors follow him. But there is no necessity; if Grumio calls *himself* a *beast*, and *Curtis*, *Fellow*; surely he calls *Curtis* a *beast* likewise. Malvolio takes this sense of the word, “let this *fellow* be look'd to!——*Fellow*! not *Malvolio*, after my degree, but *fellow*!”

In Ben Jonson's *Case is Altered*, “What says my *Fellow Onion*?” quoth *Christophero*.——“All of a house, replies *Onion*, but not *fellows*.”

In an old play, called *The Return from Parnassus*, we have a curious passage, which shews the opinion of contemporaries concerning the *learning of Shakspeare*; this

this use of the word *fellow* brings it to my remembrance. Burbage and Kempe are introduced to teach the university-men the art of acting, and are represented (particularly Kempe) as *leaden spouts—very illiterate*. “Few of the university, says Kempe, pen plays well; *they* smell too much of that writer *Ovid*, and that writer *Metamorphosis* :—why here’s our *Fellow Shakspeare* puts them all down.” FARMER.

The sentence delivered by Grumio is proverbial :

“Wedding, and ill-wintering, tame both man
beast.” See *Ray’s Collection*.

STEEVENS.

25. *Away, you three-inch fool!*] *i. e.* with a skull three inches thick, a phrase taken from the thicker sort of planks. WARBURTON.

27. *Why thy horn is a foot, and so long am I, at the least.*] *Though all the copies agree in this reading, Mr. Theobald says, yet he cannot find what horn Curtis had; therefore he alters it to my horn. But the common reading is right, and the meaning is, that he had made Curtis a cuckold.* WARBURTON.

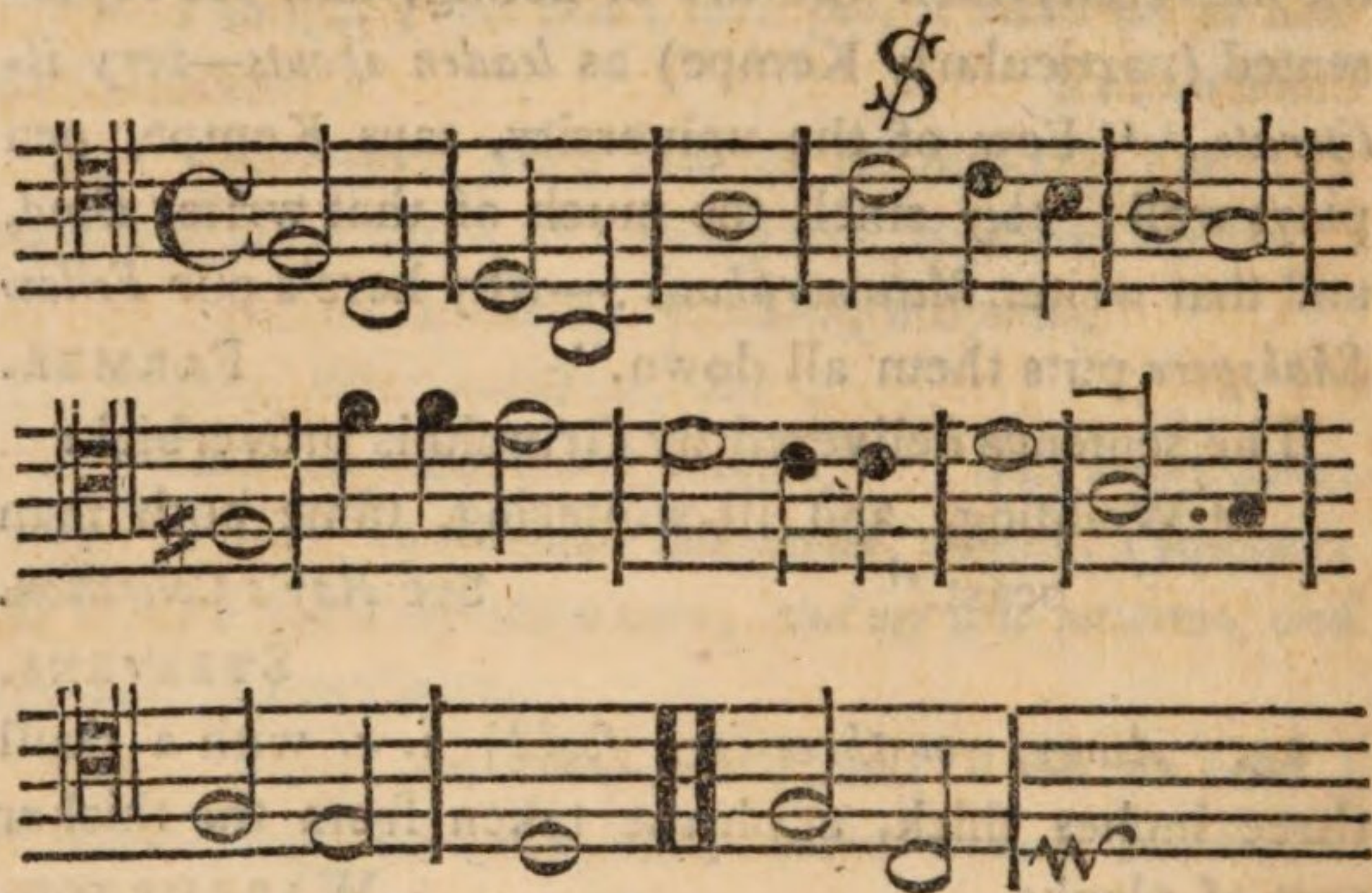
41. *Jack boy, &c.*] fragment of some old ballad.

WARBURTON.

Jack boy, ho boy. Dr. Warburton is nearly right in his conjecture on this passage : It is the beginning of an old round in three parts, here given with the musick.

Jack

Jack boy! ho Boy!



Sir JOHN HAWKINS.

48. —be the Jacks fair within, the Jills fair without?] *i. e.* Are the drinking vessels clean, and the maid-servants dress'd? But the Oxford Editor alters it thus :

Are the Jacks fair without, the Jills fair within?

What his conceit is in this, I confess I know not.

WARBURTON.

Hanmer's meaning seems to be this: *Are the men who are waiting without the house to receive my master, dress'd? and the maids, who are waiting within, dress'd too?*

I believe the poet meant to play upon the words *Jack* and *Jill*, which signify *two drinking measures*, as well as *men* and *maid servants*. The distinction made in the questions concerning them, was owing to this :

The

The *Jacks* being of leather, could not be made to appear beautiful on the outside, but were very apt to contract foulness within; whereas, the *Jills*, being of metal, were expected to be kept bright externally, and were not liable to dirt on the inside like the leather.

The quibble on the former of these words I find in the *Atheist's Tragedy*, by C. Turner, 1611:

“——have you drunk yourselves mad?

“1 *Ser.* My lord, the *Jacks* abus'd me.

“*D'Am.* I think they are *jacks* indeed that have abus'd thee.”

“I owe money to several hostesses, and you know such *jills* will quickly be upon a man's *jack*.” *Puritan Widow*, 1607. In this last instance, the allusion to drinking measures is evident.

STEEVENS.

73. ——*bemoil'd*;] *i. e.* be-draggled, bemired.

STEEVENS.

76. ——*how he swore,*

And how she pray'd—that never pray'd before;]

These lines, with little variation, are found in the old copy of *K. Leir*, published before that of Shakspeare.

STEEVENS.

87. ——*their blue coats be brush'd*,] The dress of servants at the time. So, in Decker's *Belman's Night Walkes*, sig. E 3: “——the other act their parts in *blew coates*, as they were their *serving-men*, though indeed they be all fellows.”

REED.

88. ——*garters of an indifferent knit*:] What is the sense of this I know not, unless it means, that their

F

garters

garters should be *fellows* : *indifferent*, or not *different*, one from the other. JOHNSON.

This is rightly explained. So, in *Hamlet* :

“ As the *indifferent* children of the earth.”

Again, in *King Richard II.*

“ Look on my wrongs with an *indifferent* eye, *i. e.* an *impartial* one.” STEEVENS.

In Shakspeare's time *indifferent* was used for *different*. Thus Speed, in his *History of Great-Britaine*, 1614, p. 779, describing the French and English armies at the battle of Agincourt, says,—“ The face of these hoasts were diverse and *indifferent* ; the French gallant, fresh, and through vaine hope of honour already mounted above men of mean rank ;—the English weake, weary, and sore-starved.” So, in Aretine's *History of the Goths*, translated by Golding, 1563. In a place of advantage and easie to the Goths, but very untoward and un-*indifferent* for the souldiers of Belisarius.”

That garters of a *different knit* were formely worn, appears from *TEXNOTAMIA, or the Marriages of the Arts*, by Barton Holyday, 1630, where the following stage direction occurs. “ Phantastes in a branched velvet jerkin—red silk stockings, and *particoloured garters*.” MALONE.

116. *Enter Petruchio, &c.*] Thus the original play.

“ *Enter Ferando and Kate.*

“ *Feran.* Now welcome, *Kate*. Where's these villaines,

“ Heere ? what, not supper yet upon the boord !

“ Nor

“ Nor table spread, nor nothing done at all !

“ Where’s that villaine that I sent before ?

“ *San.* Now, adsum, sir.

“ *Feran.* Come hither, you villaine ; Ile cut your
nose,

“ You rogue : help me off with my boots : wilt please

“ You to lay the cloth ? Sowns the villaine

“ Hurts my foote : pull easily I say : yet againe ?

He beates them all.

They cover the board, and fetch in the meate.

“ Sowns, burnt and scorch’t ! who drest this meate ?

“ *Will.* Forsooth, *John Cooke.*

*He throwes down the table and meate, and all,
and beates them all.*

“ *Feran.* Goe, you villaines ; bring me such meate ?

“ Out of my sight, I say, and bear it hence.

“ Come, *Kate*, wee’ll have other meate provided :

“ Is there a fire in my chamber, sir ?

“ *San.* I, forsooth. [*Exeunt Ferando and Kate.*

“ *Manent serving-men, and eate up all the meate.*

“ *Tom.* Sownes, I thinke of my conscience my
master’s madde since he was married.

“ *Will.* I laft what a box he gave *Sander*

“ For pulling off his bootes.

“ *Enter Ferando again.*

“ *San.* I hurt his foot for the nonce man.

“ *Feran.* Did you so, you damned villaine ?

He beates them all out againe.

“ This humour must I hold me to a while,

“ To bridle and holde back my head-strong wife,
 “ With curbes of hunger, ease, and want of sleepe:
 “ Nor sleep nor meate shall she enjoy to night;
 “ Ile mew her up as men do mew their hawkes,
 “ And make her gently come unto the lewre:
 “ Where she as stubborne and as full of strength
 “ As was the Thracian horse Alcides tamde,
 “ That king *Egeus* fed with flesh of men,
 “ Yet would I pull her downe and make her come,
 “ As hungry hawkes do flie unto their lewre. [*Exit.*

STEEVENS.

130. ————no link to colour *Peter's hat*,] A link is a torch of pitch. Greene, in his *Mihil Mumchance*, says—“ This cozenage is used likewise in selling old hats found upon dung-hills, instead of newe, blackt over with the *smoake of an old linke*.” STEEVENS.

136. *Where, &c.*] A scrap of some old ballad. Ancient Pistol elsewhere quotes the same line. In an old black letter book, entitled, “ *A gorgious Gallery of gallant Inventions*, London, 1578, 4to. is a song to the tune of *Where is the life that late I led?*” REMARKS.

138. ————*Soud, soud, &c.*] That is, *sweet, sweet*. *Soot*, and sometimes *sooth*, is *sweet*. So, in Milton, *to sing soothly*, is to sing sweetly. JOHNSON.

So, in *Promos and Cassandra*, 1578:

“ He'll hang handsome young men for the *soote*
 sinne of love.” STEEVENS.

141. *It was the friar of orders grey*,] Dispersed through Shakspeare's plays are many little fragments of ancient ballads, the entire copies of which cannot now be recovered.

covered. Many of these being of the most beautiful and pathetick simplicity, Dr. Percy has selected some of them, and connected them together with a few supplemental stanzas; a work, which at once shews his own poetical abilities, as well as his respect to the truly venerable remains of our most ancient bards.

STEEVENS.

147. *And bid my cousin Ferdinand come hither:]* This cousin Ferdinand, who does not make his personal appearance on the scene, is mentioned, I suppose, for no other reason than to give Katharine a hint, that he could keep even his own relations in order, and make them obedient as his spaniel Troilus. STEEVENS.

190. *—full-gorg'd, &c.]* A hawk too much fed was never tractable. So, in the *Tragedie of Cræsus*, 1604 :

“ And like a hooded hawk, *gorg'd* with vain pleasures,

“ At random flies, and wots not where he is.”

Again, in the *Book of Haukyng*, bl. let. no date :

“ —ye shall say your hauke is *full-gorg'd* and not cropped.”

The *lure* was only a thing stuff'd like that kind of bird which the hawk was designed to pursue. The use of the *lure* was to tempt him back after he had flown. STEEVENS.

192. *———to man my haggard,]* A *haggard* is a wild hawk; to *man* a hawk is to tame her. JOHNSON.

194. *——watch her as we watch these kites,]* Thus in the same book of *Haukyng*, &c. bl. let. commonly

called, *The Book of St. Albans*. “And then the same night after the teding, *wake* her all night, and on the morrowe all day.”

Again, in the *Lady Errant*, by Cartwright : “We’ll keep you as they do *hawks*; *watching* you until you leave your wildness.” STEEVENS.

207. *This is the way to kill a wife with kindness ;*] An allusion might be intended to Heywood’s play, called, *A Woman killed with Kindness*, which was acted in 1604, and perhaps before. MALONE.

211. *Is’t possible, friend Licio, &c.*] This scene, Mr. Pope, upon what authority, I can’t pretend to guess, has in his editions made the *first* of the *fifth* act : in doing which, he has shewn the very power and force of criticism. The consequence of this judicious regulation is, that two unpardonable absurdities are fixed upon the author, which he could not possibly have committed. For, in the first place, by this shuffling the scenes out of their true position, we find Hortensio, in the fourth act, already gone from Baptista’s to Petruchio’s country-house ; and afterwards, in the beginning of the fifth act, we find him first forming the resolution of quitting Bianca ; and Tranio immediately informs us, he is gone to the Taming-school to Petruchio. There is a figure, indeed, in rhetorick, call’d ὑστερον πρότερον ; but this is an abuse of it, which the rhetoricians will never adopt upon Pope’s authority. Again, by this misplacing, the Pedant makes his first entrance, and quits the stage with Tranio, in order to go and dress himself like Vincentio,

centio, whom he was to personate: but his second *entrance* is upon the very heels of his *exit*; and without any interval of an act, or one word intervening, he comes out again equipp'd like Vincentio. If such a critick be fit to publish a stage-writer, I shall not envy Mr. Pope's admirers, if they should think fit to applaud his sagacity. I have replaced the scenes in that order, in which I found them in the old books.

THEOBALD.

221. *Quick* proceeders, *marry*!] Perhaps here an equivoque was intended. To *proceed* Master of Arts, &c. is the academical term. MALONE.

223. *Lov'd none in the world*——] The old copy has
Lov'd me in the world——

Mr. Rowe made this necessary correction.

MALONE.

241. *That I have fondly flatter'd her withal.*] The old copy reads—"them withal." The emendation by the editor of the third folio. MALONE.

264. *Ay, and he'll tame her, &c.*] Thus in the original play:

"——he means to tame his wife ere long.

"*Val.* Hee saies so.

"*Aurel.* Faith he's gon unto the taming-schoole.

"*Val.* The taming-schoole! why is there such a place?

"*Aurel.* I: and *Ferando* is the maister of the schoole."

STEEVENS.

270. —charm *her chattering tongue.*] So, in *King Henry VI.* Part III.

"Peace,

“Peace, wilful boy, or I will *charm* your tongue.”

STEEVENS.

273. *An ancient angel*] For *angel*, Mr. Theobald, and after him Sir T. Hanmer and Dr. Warburton, read *engle*.

JOHNSON.

It is true that the word *enghle*, which Sir T. Hanmer calls a gull, deriving it from *engluer*, Fr. to catch with bird-lime, is sometimes used by B. Jonson. It cannot, however, bear that meaning at present, as Biondello confesses his ignorance of the quality of the person who is afterwards persuaded to represent the father of Lucentio. The precise meaning of it is not ascertained in Johnson, neither is the word to be found in any of the original copies of Shakspeare.

Angel primitively signifies a *messenger*, but perhaps this sense is not strictly applicable to the passage before us. So, Ben Jonson, in the *Sad Shepherd*:

“——the dear good *angel* of the spring,

“The nightingale.”——

And Chapman, in his translation of *Homer*, always calls a messenger an *angel*. See particularly B. xxiv.

In the *Scornful Lady* of Beaumont and Fletcher, an old usurer is indeed called:

“——old *angel* of gold.” STEEVENS.

276. *Master, a mercatantè, or a pedant,*] The old editions read *marcantant*. The Italian word *mercantantè* is frequently used in the old plays for a merchant, and therefore I have made no scruple of placing it here. The modern editors, who printed the word as they found it spelt in the folio and quarto, were

were obliged to supply a syllable to make out the verse, which the Italian pronunciation renders unnecessary. A *pedant* was the common name for a teacher of languages. So, in *Cynthia's Revels*, by Ben Jonson: "He loves to have a fencer, a *pedant*, and a musician, seen in his lodgings." STEEVENS.

Mercatantè. So, Spenser, in the third book of his *Faery Queen*:

"Sleeves dependant Albanesè wise."

And our author has *Veronesè* in his *Othello*. FARMER.

278. ———Surely like a father.] I know not what he is, says the speaker, however this is certain, he has the gait and countenance of a fatherly man.

WARBURTON.

296. 'Tis death for any one in Mantua, &c.] So, in the *Comedy of Errors*:

"———if any Syracusan born

"Come to the bay of Ephesus, he dies."

STEEVENS.

332. To pass assurance, &c.] To *pass assurance* means to make a conveyance or deed. Deeds are by law-writers called, "The common *assurances* of the realm," because thereby each man's property is *assured* to him. So, in a subsequent scene of this act, "they are busied about a counterfeit *assurance*."

MALONE.

335. Go with me, &c.] There is an old comedy called *Supposes*, translated from *Ariosto*, by George Gascoigne. Thence Shakspeare borrowed this part of the plot (as well as some of the phraseology), though Theobald pronounces it his own invention. There likewise

likewise he found the quaint name of Petruchio. My young master and his man exchange habits, and persuade a *Scenase*, as he is called, to personate *the father*, exactly as in this play, by the pretended danger of his coming from *Sienna* to *Ferrara*, contrary to the order of the government. FARMER.

336. *Enter Katharine and Grumio.*] Thus the original play,—

“ *Enter Sander and his mistress.*

“ *San.* Come, mistress.

“ *Kate.* *Sander*, I prethee helpe me to some meate;

“ I am so faint that I can scarcely stand.

“ *San.* I marry mistress: but you know my maister

“ Has given me a charge that you must eat nothing

“ But that which he himself giveth you.

“ *Kate.* Why man, thy maister needs never know it.

“ *San.* You say true indeed. Why look you, mistress;

“ What say you to a pece of bieffe and mustard now?

“ *Kate.* Why, I say, 'tis excellent meate; canst thou helpe me to some?

“ *San.* I, I could helpe you to some, but that

“ I doubt the mustard is too chollerick for you.

“ But what say you to a sheapes head and garlick?

“ *Kate.* Why any thing; I care not what it be.

“ *San.* I, but the garlick I doubt will make your breath stincke; and then my master wil course me for letting you eate it. But what say you to a fat capon?

“ *Kate.* That's meate for a king; sweete *Sander* help me to some of it,

“ *San.*

“ *San.* Nay, berlady, then 'tis too deere for us; we must not meddle with the king's meate.

“ *Kate.* Out villaine! dost thou mocke me?

“ Take that for thy sawsinesse. [*She beats him.*

“ *San.* Sounes are you so light-fingered, with a murrin;

“ Ile keepe you fasting for it these two daies.

“ *Kate.* I tell thee, villaine, Ile tear the flesh off

“ Thy face and eate it, and thou prate to me thus.

“ *San.* Here comes my master now: heele course you.

“ *Enter Ferando with a piece of meate upon his dagger point, and Polidor with him.*

“ *Feran.* See here, *Kate*, I have provided meate for thee:

“ Here, take it: what, is't not worthy thanks?

“ Go, sirha, take it away againe, you shall be

“ Thankful for the next you have.

“ *Kate.* Why, I thanke you for it.

“ *Feran.* Nay, now 'tis not worth a pin: go, sirha, and take it hence, I say.

“ *San.* Yes, sir, Ile carrie it hence: Master, let her

“ Have none; for she can fight, as hungry as she is.

“ *Pol.* I pray you, sir, let it stand; for Ile eat

“ Some with her myselfe.

“ *Feran.* Wel, sirha, set it down againe.

“ *Kate.* Nay, nay, I pray you, let him take it hence,

“ And keep it for your own diet, for Ile none;

“ Ile nere be beholding to you for your meate;

“ I tell thee flatly here unto thy teeth,

“Thou shalt not keepe me nor feed me as thou list,

“For I will home againe unto my father’s house.

“*Feran*. I, when y’are meeke and gentle, but not
before :

“I know your stomacke is not yet come downe,

“Therefore no marvel thou canst not eat :

“And I will go unto your father’s house.

“Come *Polidor*, let us go in againe ;

“And *Kate* come in with us : I know, ere long,

“That thou and I shall lovingly agree.”

The circumstance of *Petruchio* bringing meat to *Katharine* on the point of his dagger, is a ridicule on Marlowe’s *Tamburlaine*, who treats *Bajazet* in the same manner. STEEVENS.

354. *I fear it is too phlegmatick a meat—*] This is a capricious alteration made by the editor of the second folio. The first copy has *cholerick*, which is certainly right. So before :

“And I expressly am forbid to eat it,

“For it engenders *choler*.” MALONE.

371. ———*what, sweeting, all amort?*] This Gallicism is common to many of the old plays. So, in *Wily Beguil’d* :

“Why how now, *Sophos*, all *amort*?”

Again, in *Ram-Alley or Merry Tricks*, 1611 :

“What all *amort*! What’s the matter.”

STEEVENS.

379. *And all my pains is sorted to no proof:*] And all my labour has ended in nothing, or proved nothing.

“ *We tried an experiment, but it sorted not.*” Bacon.

JOHNSON.

393. —*fardingals, and things* ;] Though *things* is a poor word, yet I have no better, and perhaps the author had not another that would rhyme. I once thought to transpose the words *rings* and *things*, but it would make little improvement. JOHNSON.

However poor the word, the poet must be answerable for it, as he had used it before, act ii. scene 5. when the rhyme did not force it upon him.

We will have rings and things, and fine array.

Again, in the *Tragedy of Hoffman*, 1632 :

“ ’Tis true that I am poor, and yet have *things*,
“ And golden rings,” &c.

A *thing* is a trifle too inconsiderable to deserve particular discrimination. STEEVENS.

399. *Enter Haberdasher.*] Thus in the original play :

“ *San.* Master, the haberdasher has brought my mistress home her cap here.

“ *Feran.* Come hither, sirha: what have you there ?

“ *Haber.* A velvet cap, sir, and it please you.

“ *Feran.* Who spoke for it? Didst thou, *Kate*?

“ *Kate.* What if I did? Come hither, sirha, give me the cap ;

“ Ile see if it will fit me. [*She sets it on her head.*

“ *Feran.* O monstrous! why it becomes thee not.

“ Let me see it, *Kate*: here, sirha, take it hence ;

“ This cap is out of fashion quite.

“ *Kate.* The fashion is good inough: belike you mean to make a foole of me.

G

“ *Feran.*

“ *Feran.* Why true, he means to make a foole of thee,

“ To have thee put on such a curtald cap :

“ Sirha, begone with it.

“ *Enter the Taylor, with a gowne.*

“ *San.* Here is the Taylor too with my mistris gowne.

“ *Feran.* Let me see it, Taylor : What, with cuts and jags ?

“ Sounes, thou vilaine, thou hast spoil’d the gowne.

“ *Taylor.* Why, sir, I made it as your man gave me direction ;

“ You may read the note here.

“ *Feran.* Come hither, sirha : Taylor, read the note.

“ *Taylor.* Item, a faire round compass’d cape.

“ *San.* I, that’s true.

“ *Taylor.* And a large truncke sleeve.

“ *San.* That’s a lie maister ; I said two truncke sleeves.

“ *Feran.* Well, sir, go forward.

“ *Taylor.* Item, a loose-bodied gowne.

“ *San.* Maister, if ever I said loose bodies gowne,

“ Sew me in a seame, and beat me to death

“ With a bottom of browne thred.

“ *Taylor.* I made it as the note bade me.

“ *San.* I say the note lies in his throate, and thou too, an thou sayest it.

“ *Taylor.* Nay, nay, ne’er be so hot, sirha, for I feare you not.

“ *San.*

“ *San.* Dost thou heare, Taylor? thou hast braved many men :

“ Brave not me. Th’ast fac’d many men.

“ *Taylor.* Wel, sir.

“ *San.* Face not me : Ile neither be fac’d, nor braved, at thy hands, I can tell thee.

“ *Kate.* Come, come, I like the fashion of it wel inough ;

“ Heere’s more adoe than needes ; Ile have it, I ;

“ And if you doe not like it, hide your eies :

“ I think I shall have nothing, by your will.

“ *Feran.* Go, I say, and take it up for your maister’s use.

“ *San.* Souns villaine, not for thy life ; touch it not :

“ Sounes, take up my mistris gowne to his maister’s use !

“ *Feran.* Well, sir, what’s your conceit of it ?

“ *San.* I have a deeper conceit in it than you think for. Take up my mistris gowne to his maister’s use !

“ *Feran.* Taylor, come hither ; for this time make it :

“ Hence againe, and Ile content thee for thy paines.

“ *Taylor.* I thanke you, sir. [Exit Taylor.

“ *Feran.* Come, *Kate*, wee now will go see thy father’s house,

“ Even in these honest meane abiliments ;

“ Our purses shall be rich, our garments plaine,

“ To shrowd our bodies from the winter rage ;

“ And that’s inough, what should we care for more ?

“ Thy sisters, *Kate*, to-morrow must be wed,

“ And I have promised them thou should’st be there :

“ The morning is well up; let’s haste away ;

“ It wil be nine a clocke ere we come there.

“ *Kate.* Nine a clocke! why ’tis already past two in the afternoon, by al the clockes in towne.

“ *Feran.* I say ’tis but nine a clocke in the morning.

“ *Kate.* I say ’tis two a clocke in the afternoone.

“ *Feran.* It shall be nine then ere you go to your father’s :

“ Come backe againe ; we will not goe to-day :

“ Nothing but crossing me still ?

“ Ile have you say as I doe, ere I goe.” [*Exeunt omnes.*

STEEVENS.

401. ———on a porringer ;] The same thought occurs in *K. Henry VIII.* “ ———rail’d upon me till her pink’d *porringer* fell off her head.” STEEVENS.

411. *Why, sir, I trust, I may have leave to speak, &c.]* Shakspeare has here copied nature with great skill. Petruchio, by frightening, starving, and overwatching his wife, had tamed her into gentleness and ubmission. And the audience expects to hear no more of the shrew : when, on her being crossed in the article of fashion and finery, the most inveterate folly of the sex, she flies out again, though for the last time, into all the intemperate rage of her nature.

WARBURTON.

420. *A custard-coffin,——]* A *coffin* was the ancient culinary term for the raised crust of a pie or custard. So, in Ben Jonson’s *Staple of News* :

“ ———if you spend

“ The red-deer pies in your house, or sell them forth, sir,

“ Cast

“Cast so, that I may have their *coffins* all

“Return’d,” &c.

Again, in Ben Jonson’s *Masque of Gypsies Metamorphosed* :

“And *coffin’d in crust* ’till now she was hoary.”

STEEVENS.

429. *Censer*,] *Censers* in barbers shops are now disused, but they may easily be imagined to have been vessels which, for the emission of the smoke, were cut with great number and varieties of interstices.

JOHNSON.

445. —*thou thimble*,] The taylor’s trade having an appearance of effeminacy, has always been, among the rugged English, liable to sarcasms and contempt.

JOHNSON.

451. —*be-mete*] *i. e.* be-measure thee.

STEEVENS.

461. *faced many things*.] *i. e.* turned up many gowns, &c. with *facings*, &c. So, in *K. Henry IV.*

“To *face* the garment of rebellion

“With some fine colour.”

STEEVENS.

463. —*brav’d many men*;] *i. e.* made many men *fine*. *Bravery* was the ancient term for elegance of dress.

STEEVENS.

473. —*loose-body’d gown*,] I think the joke is impair’d, unless we read with the original play already quoted—a *loose body’s gown*. It appears, however, that *loose-bodied* gowns were the dress of *harlots*. Thus, in the *Michaelmas Term*, by Middleton, 1607 : “Dost

G i i j

dream

dream of virginity now? remember a *loose-bodied* gown, wench, and let it go.” STEEVENS.

See Dodsley's *Old Plays*, vol. iii. p. 479. Reed's edit. 1780.

477. —*a small compass'd cape*;] Stubbs, in his *Anatomy of Abuses*, 1565, gives a most elaborate description of the gowns of women; and adds, “Some have *cap*es reaching down to the midst of their backs, faced with velvet, or else with some finer wrought taffata, at the least, fringed about, very bravely.”

STEEVENS.

A *compass'd cape* is a round cape. To *compass*, is to come round. JOHNSON.

489. ———*take thou the bill*.] The same quibble between the written *bill*, and *bill* the ancient weapon carried by foot-soldiers, is to be met with in *Timon*.

STEEVENS.

490. ———*thy mete-yard*,] *i. e.* thy measuring-yard. So, in the *Miseries of Inforc'd Marriage*, 1607:

“Be not a bar between us, or my sword

“Shall *mete* thy grave out.” STEEVENS.

533. After this *exeunt*, the characters before whom the play is supposed to be exhibited, have been hitherto introduced from the original so often mentioned in the former notes.

“Lord. *Who's within there?*”

Enter Servants.

“*Asleep again! go take him easily up, and put him in his own apparel again. But see you wake him not in any case.*”

“ Serv. *It shall be done, my lord; come help to bear him hence.* [They bear off Sly.”

STEEVENS.

534. I cannot but think that the direction about the Tinker, who is always introduced at the end of the acts, together with the change of the scene, and the proportion of each act to the rest, make it probable that the fifth act begins here. JOHNSON.

538. Tra. *Where we were lodgers at the Pegasus.*] This line has, in all the editions hitherto, been given to Tranio. But Tranio could with no propriety speak this, either in his assumed or real character. Lucentio was too young to know any thing of lodging with his father, twenty years before at Genoa: and Tranio must be as much too young, or very unfit to represent and personate Lucentio. I have ventured to place the line to the Pedant, to whom it must certainly belong, and is a sequel of what he was before saying. THEOBALD.

Shakspeare has taken a sign out of *London*, and hung it up in *Padua*;

“ Meet me an hour hence at the sign of the *Pegasus* in Cheapside.” *Return from Parnassus*, 1606:

Again, in the *Jealous Lovers*, by Randolph, 1632:

“ A pottle of elixir at the *Pegasus*,

“ Bravely carous’d, is more restorative.”

STEEVENS.

569. *For curious I cannot be with you,*] *Curious* is scrupulous. So, in Holinshed, p. 888: “ The emperor obeying more compassion than the reason of things,

things, was not *curious* to condescend to performe so good an office," &c. Again, p. 890. "—and was not *curious* to call him to eat with him at his table."

STEEVENS.

581. ——— *Where then do you know best,*
Be we affy'd ;—————] This seems to be wrong. We may read more commodiously :

————— *Where then you do know best,*

Be we affied ;—————

Or thus, which I think is right :

Where then do you trow best,

We be affied ;—————

JOHNSON.

587. *And happily we might be interrupted.*] Thus the old copy. Mr. Pope reads,

And haply then we might be interrupted,

Happily in Shakspeare's time, signified *accidentally*, as well as *fortunately*. It is rather surprising, that an editor should be guilty of so gross a corruption of his author's language, for the sake of *modernizing his orthography*.

TYRWHITT.

600. *Exit.*] It seems odd management to make Lucentio go out here for nothing that appears, but that he may return again five lines lower. It would be better, I think, to suppose that he lingers upon the stage, till the rest are gone, in order to talk with Biondello in private.

TYRWHITT.

623. *I cannot tell ; except,*] The first folio reads *expect*.

MALONE.

625. ——— *to the church ;*] *i. e.* go to the church, &c.

TYRWHITT.

640. *Exit.*] Here, in the original play, the *Tinker* speaks again, and the scene continues thus:

“ *Slie.* Sim, must they be married now?

“ *Lord.* I, my lord.

“ *Enter Ferando, and Kate, and Sander.*

“ *Slie.* Looke, *Sim*, the fool is come againe now.

“ *Feran.* Sirha, go fetch our horses forth, and bring them to the backe-gate presently.

“ *San.* I wil, sir, I warrant you. [*Exit Sander.*

“ *Feran.* Come, *Kate*: the moone shines cleere to-night, methinkes.

“ *Kate.* The moone; why husband you are deceiv’d; it is the sun.

“ *Feran.* Yet againe? come backe againe; it shal be the moone ere we come at your father’s.

“ *Kate.* Why Ile say as you say; it is the moone.

“ *Feran.* —, save the glorious moone!

“ *Kate.* —, save the glorious moone!

Feran. I am glad, *Kate*, your stomach is come downe;

“ I know it well thou knowst it is the sun;

“ But I did trie to see if thou wouldst speake,

“ And crosse me now as thou hast done before:

“ And trust me, *Kate*, hadst thou now not named the moone,

“ We had gone backe againe as sure as death.

“ But soft, who’s this that’s comming here?

“ *Enter the Duke of Cestus alone.*

“ *Duke.* Thus al alone from Cestus am I come,

“ And left my princely court, and noble traine,

“ To come to *Athens*, and in this disguise

“ To

“ To see what course my son *Aurelius* takes.

“ But stay; here’s some it may be travels thither:

“ Good sir, can you direct me the way to *Athens*?

[“ *Ferando speaks to the old man.*”

His speech is very partially and incorrectly quoted by Mr. Pope in the following page. STEEVENS.

663. *And so it shall be so,*] A modern editor very plausibly reads—And so it shall be, Sir. MALONE.

669. *Tell me, sweet Kate,*] In the first sketch of this play, printed in 1607, we find two speeches in this place worth preserving, and seeming to be of the hand of Shakspeare, though the rest of that play is far inferior:

“ Fair lovely maiden, young and affable,

“ More clear of hue, and far more beautiful

“ Than precious sardonyx, or purple rocks

“ Of amethysts, or glistering hyacinth——

“ ——Sweet Catharine, this lovely woman——

“ *Cath.* Fair lovely lady, bright and chrystaline,

“ Beauteous and stately as the eye-train’d bird;

“ As glorious as the morning wash’d with dew,

“ Within whose eyes she takes her dawning beams,

“ And golden summer sleeps upon thy cheeks.

“ Wrap up thy radiations in some cloud,

“ Lest that thy beauty make this stately town

“ Uninhabitable as the burning zone,

“ With sweet reflections of thy lovely face.” POPE.

An attentive reader will perceive in this speech several words which are employed in none of the legitimate

timate plays of Shakspeare. Such, I believe, are, *sardonyx, hyacinth, eye-trained radiations*, and especially *uninhabitable*; our poet generally using *inhabitable* in its room, as in *Richard II*:

“*Or any other ground inhabitable.*”

These instances may serve as some slight proofs, that the former piece was not the work of Shakspeare: but I have since observed that Mr. Pope had changed *inhabitable* into *uninhabitable*. STEEVENS.

687. *That every thing I look on seemeth green.*] Shakspeare's observations on the phænomena of nature are very accurate. When one has sat long in the sunshine, the surrounding objects will often appear tinged with *green*. The reason is assigned by many of the writers on opticks. BLACKSTONE.

ACT V.

Line 5. — *AND then come back to my mistress as soon as I can.*] The editions all agree in this reading; but what mistress was Biondello to come back to? he must certainly mean; “Nay, faith, sir, I must see you in the church; and then, for fear I should be wanted, I'll run back to wait on Tranio, who at present personates you, and whom therefore I at present acknowledge for my *master*.” THEOBALD.

28. — *to Padua.*] The reading of the old copies is *from Padua*, which is certainly wrong. The editors have

have made it *to Padua*, but it should rather be *from Pisa*. Both parties agree that Lucentio's father is *come from Pisa*, as indeed they necessarily must; the point in dispute is, whether he be *at the door*, or *looking out of the window*. TYRWHITT.

61. —*a copatain-hat*,] is, I believe, a hat with a conical crown, such as was anciently worn by well-dressed men. JOHNSON.

This kind of hat is twice mentioned by Gascoigne. See *Hearbes*, p. 154 :

“*A coptankt hat made on a Flemish block.*”

And again, in his *Epilogue*, p. 216 :

“*With high copt hats, and feathers flaunt a flaunt.*”

In Stubbs's *Anatomic of Abuses*, printed 1595, there is an entire chapter “on the hattes of England,” beginning thus :

“*Sometimes they use them sharpe on the crowne, pearking up like the speare or shaft of a steeple, standing a quarter of a yard above the crowne of their heads,*” &c.

STEEVENS.

71. ———*a sail-maker in Bergamo.*] Chapman has a parallel passage in his *Widow's Tears*, a comedy, 1612 :

“——he draws the thread of his descent from Leda's distaff, when 'tis well known his grandsire cried coney-skins in Sparta.”

STEEVENS.

85. *Call forth an officer, &c.*] Here, in the original play, the *Tinker* speaks again :

“*Slie. I say wee le have no sending to prison.*”

“*Lord.*”

“ Lord. My lord, this is but the play; they’re but in jest.

“ *Slie*, I tell thee, *Sim*, wee le have no sending

“ To prison, that’s flat: why, *Sim*, am not I don *Christo Vari*?

“ Therefore I say they shall not goe to prison.

“ Lord. No more they shall not, my lord:

“ They be runne away.

“ *Slie*. Are they run away, *Sim*? that’s well:

“ Then gis some more drinke, and let them play againe.

“ Lord. Here, my lord.” STEEVENS.

92. —coney-catch’d] i. e. deceived, cheated.

STEEVENS.

113. *While counterfeit supposes blear’d thine eyne.*]

The modern editors read *supposers*, but wrongly.

This is a plain allusion to Gascoigne’s comedy, entitled *Supposes*, from which several of the incidents in this play are borrowed. TYRWHITT.

This is highly probable; but yet *supposes* is a word often used in its common sense, which, on the present occasion, is sufficiently commodious. So, in Greene’s *Farewell to Folly*, 1617: “—with Plato to build a commonwealth on *supposes*.” Shakspeare uses the word in *Troilus and Cressida*: “That we come short of our *suppose* so far,” &c. It appears likewise from the Preface to Greene’s *Metamorphosis*, that *supposes* was a game of some kind. “After *supposes*, and such ordinary sports, were past, they fell to prattle,” &c. Again, in Drayton’s epistle from K. John to Matilda:

H

“ And

“And tells me those are shadows and *supposes*.”

To blear the eye, was an ancient phrase signifying to deceive. So, in Chaucer's *Manciple's Tale*, v. 17, 202, late edit.

“For all thy waiting, *blered is thin eye*.”

Again, in the 10th pageant of the *Coventry Plays*, in the *British Museum*, MS. Cott. Vesp. D. VIII.

“Shuld I now in age begynne to dote,

“If I her chyde, she wolde clowte my cote,

“*Blere mine ey* and pyke out a mote.” STEEVENS.

134. *My cake is dough*.] This is a proverbial expression which I meet with in the old interlude of *Tom Tyler and his Wife*, 1661:

“Alas, poor Tom, *his cake is dough*.”

Again, in *The Case is Alter'd*, 1609:

“Steward, *your cake is dough* as well as mine.”

STEEVENS.

146. ———*raging war is done*.] The old copy has *come*. Mr. Rowe made the correction. MALONE.

191. *Have at you for a better jest or two*.] Instead of *better*, one of the modern editors reads *bitter*; I think rightly.

So, in the play before us:

“Hiding his *bitter jests* in blunt behaviour.”

Again, in *Love's Labour Lost*:

“Too *bitter* is thy *jest*.”

Again, in *Bastard's Epigrams*, 1598:

“When he was removed, and quite dispossess,

“He shut up the matter with this *bitter jest*.”

MALONE.

200. ———*swift*] besides the original sense of *speedy in motion*, signified *witty, quick-witted*. So, in *As You Like It*, the Duke says of the Clown, “*He is very swift and sententious.*” *Quick* is now used in almost the same sense as *nimble* was in the age after that of our author. Heylin says of Hales, that *he had known Laud for a nimble disputant.* JOHNSON.

204. —*that gird, good Tranio.*] A *gird* is a sarcasm. a gibe. So, in Stephen Gosson’s *School of Abuse*, 1579: “*Curculio may chatte til his heart ake, ere any be offended with his gyrdes.*” STEEVENS.

312. *Let’s each one send unto his wife;*] Thus in the original play:

“*Feran.* Come, gentlemen; nowe that supper’s done,

“How shall we spend the time til we go bed?

“*Aurel.* Faith, if you wil, in trial of our wives,

“Who wil come soonest at their husbands cal.

“*Pol.* Nay, then *Ferando*, he must needes sit out;

“For he may cal, I thinke, til he be weary,

“Before his wife wil come before she list.

“*Feran.* ’Tis wel for you that have such gentle wives:

“Yet in this trial wil I not sit out;

“It may be *Kate* will come as soone as I do send.

“*Aurel.* My wife comes soonest, for a hundred pound.

“*Pol.* I take it. He lay as much to yours,

“That my wife comes as soone as I do send.

Hij “*Aurel.*

“ *Aurel.* How now, *Ferando*! you dare not lay belike.

“ *Feran.* Why true, I dare not lay indeed :

“ But how ? So little money on so sure a thing.

“ A hundred pound ! Why I have laid as much

“ Upon my dog in running at a deere.

“ She shall not come so far for such a trifle :

“ But wil you lay five hundred markes with me ?

“ And whose wife soonest comes, when he doth cal,

“ And shewes herselfe most loving unto him,

“ Let him enjoy the wager I have laid :

“ Now what say you ? Dare you adventure thus ?

“ *Pol.* I, were it a thousand pounds, I durst presume

“ On my wife's love : and I will lay with thee.

Enter Alfonso.

“ *Alfon.* How now, sons ! What in conference so hard ?

“ May I, without offence, know what about ?

“ *Aurel.* Faith, father, a waighy cause, about our wives :

“ Five hundred markes already we have laid ;

“ And he whose wife doth shew most love to him,

“ He must injoy the wager to himselfe.

“ *Alfon.* Why then, *Ferando*, he is sure to lose it ;

“ I promise thee, son, thy wife wil hardly come ;

“ And therefore I would not wish thee lay so much,

“ *Feran.* Tush, father ; were it ten times more,

“ I durst adventure on my lovely *Kate* :—

“ But if I lose, Ile pay, and so shal you.

“ *Aurel.* Upon mine honor, if I lose, Ile pay.

“ *Pol.* And so wil I upon my faith, I vow.

“ *Feran.*

“ *Feran.* Then sit we downe, and let us send for them.

“ *Alfon.* I promise thee, *Ferando*, I am afraid thou wilt lose.

“ *Aurel.* Ile send for my wife first: *Valeria*,

“ Go bid your mistris come to me.

“ *Val.* I wil, my lord. [Exit *Valeria*.

“ *Aurel.* Now for my hundred pound:—

“ Would any lay ten hundred more with me,

“ I know I should obtaine it by her love.

“ *Feran.* I pray—you have not laid too much already.

“ *Aurel.* Trust me, *Ferando*, I am sure you have;

“ For you, I dare presume, have lost it al.

“ Enter *Valeria* againe.

“ Now, sirha, what saies your mistris?

“ *Val.* She is something busie, but sheele come anone.

“ *Feran.* Why so? did I not tel you this before?

“ She was busie, and cannot come.

“ *Aurel.* I pray—your wife send you so good an answer:—

“ She may be busie, yet she saies shele come.

“ *Feran.* Wel, wel: *Polidor*, send you for your wife.

“ *Pol.* Agreed. Boy, desire your mistris to come hither.

“ *Boy.* I will, sir. [Exit.

“ *Feran.* I, so, so; he desires her to come.

“ *Alfon.* *Polidor*, I dare presume for thee,

“ I thinke thy wife wil not denie to come;

H i i j

“ And

“ And I do marvel much, *Aurelius*,

“ That your wife came not when you sent for her.

“ *Enter the Boy againe.*

“ *Pol.* Now, wher's your mistris ?

“ *Boy.* She bade me tell you that shee will not come ;

“ And you have businesse, you must come to her.

“ *Feran.* O monstrous intollerable presumption,

“ Worse than a blasing star, or snow at midsummer,

“ Earthquakes, or any thing unseasonable !

“ She will not come ; but he must come to her.

“ *Pol.* Wel, sir, I pray you, let's hear what

“ Answere your wife wil make.

“ *Feran.* Sirha, command your mistris to come

“ To me presently. *[Exit Sander.*

“ *Aurel.* I thinke, my wife, for all she did not
come,

“ Will prove most kind ; for now I have no feare,

“ For I am sure *Ferando's* wife she will not come.

“ *Feran.* The more's the pittie ; then I must lose,

“ *Enter Kate and Sander.*

“ But I have won, for see where *Kate* doth come,

“ *Kate.* Sweete husband did you send for me ?

“ *Feran.* I did, my love, I sent for thee to come ;

“ Come hither, *Kate* : What's that upon thy head ?

“ *Kate.* Nothing, husband, but my cap, I thinke,

“ *Feran.* Pul it off and tread it under thy feet :

“ 'Tis foolish ; I wil not have thee weare it.

“ *[She takes off her cap and treads on it.*

“ *Pol.* O wonderful metamorphosis !

“ *Aurel.*

“ *Aurel.* This is a wonder, almost past beleefe.

“ *Feran.* This is a token of her true love to me ;

“ And yet Ile try her further you shall see.

“ Come hither, *Kate* : Where are thy sisters ?

“ *Kate.* They be sitting in the bridal chamber.

“ *Feran.* Fetch them hither ; and if they will not
— come,

“ Bring them perforce, and make them come with thee.

“ *Kate.* I will.

“ *Alfon.* I promise thee, *Ferando*, I would have
— sworne

“ Thy wife would ne’er have done so much for thee.

“ *Feran.* But you shal see she wil do more than this ;

“ For see where she brings her sisters forth by force.

“ *Enter Kate thrusting Phylema and Emilia before her,*
and makes them come unto their husbands cal.

“ *Kate.* See, husband, I have brought them both.

“ *Feran.* ’Tis wel done, *Kate.*

“ *Emil.* I sure ; and like a loving peece, you’re
— worthy

“ To have great praise for this attempt.

“ *Phyle.* I, for making a foole of herself and us.

“ *Aurel.* Beshrew thee, *Phylema*, thou hast

“ Lost me a hundred pound to-night ;

“ For I did lay that thou wouldst first have come.

“ *Pol.* But thou, *Emilia*, hast lost me a great deal
— more.

“ *Emil.* You might have kept it better then :

“ Who bade you lay ?

“ *Feran.*

“ *Feran.* Now, lovely *Kate*, before their husbands
here,
“ I prethee tel unto these head-strong women
“ What dewty wives do owe unto their husbands.
“ *Kate.* Then, you that live thus by your pamper’d
wils,
“ Now list to me, and marke what I shall say—
“ Th’ eternal power, that with his only breath,
“ Shall cause this end, and this beginning frame,
“ Not in time, nor before time, but with time confus’d,
“ For al the course of yeares, of ages, months,
“ Of seasons temperate, of dayes and houres,
“ Are tun’d and stopt by measure of his hands—
“ The first world was a forme without a forme,
“ A heape confus’d, a mixture al deform’d,
“ A gulfe of gulfes, a body bodillesse,
“ Where al the elements were orderlesse,
“ Before the great commander of the world,
“ The King of kings, the glorious God of heaven,
“ Who in six daies did frame his heavenly worke,
“ And made al things to stand in perfect course—
“ Then to his image he did make a man,
“ Olde *Adam*, and from his side asleepe,
“ A rib was taken; of which the Lord did make
“ The woe of man, so term’d by *Adam* then,
“ Woman, for that by her came sinne to us,
“ And for her sinne was *Adam* doom’d to die.
“ As *Sara* to her husband, so should we
“ Obey them, love them, keepe and nourish them,
“ If they by any meanes do want our helpes:

“ Laying

“ Laying our hands under their feet to tread,
 “ If that by that we might procure their ease;
 “ And, for a president, Ile first begin,
 “ And lay my hand under my husband’s feet.

[“ *She laies her hand under her husband’s feet.*

“ *Feran.* Inough, sweet ; the wager thou hast won;
 “ And they, I am sure, cannot deny the same.

“ *Alfon.* I, *Ferando*, the wager thou hast won;
 “ And for to shew thee how I am pleas’d in this,
 “ A hundred pounds I freely give thee more,
 “ Another dowry for another daughter,
 “ For she is not the same she was before.

“ *Feran.* Thanks, sweet father ; gentlemen, good
 night ;

“ For *Kate* and I will leave you for to-night :

“ ’Tis *Kate* and I am wed, and you are sped :

“ And so farewell, for we will to our beds.

“ *Exeunt Ferando, Kate, and Sander.*

“ *Alfon.* Now, *Aurelius*, what say you to this ?

“ *Aurel.* Beleeve me, father, I rejoyce to see

“ *Ferando* and his wife so lovingly agree.

“ *Exeunt Aurelius and Phylema, and Alfonso and
 Valeria.*

“ *Emil.* How now, *Polidor* ? in a dumpe ? What
 saist thou man ?

“ *Pol.* I say, thou art a shrew.

“ *Emil.* That’s better than a sheepe.

“ *Pol.* Well, since ’tis done, come, let’s goe.

“ *Exeunt Polidor and Emilia.*

“ *Then*

“ *Then enter two bearing of Slie in his own apparell againe, and leaves him where they found him, and then goes out : then enters the Tapster.*

“ *Tapster.* Now that the darksome night is overpast,

“ And dawning day appears in christall skie,

“ Now must I hast abroad : but soft ! who’s this ?

“ What, *Slie* ? O wondrous ! hath he laine heere all night ?

“ Ile wake him ; I thinke he’s starv’d by this,

“ But that his belly was so stuff’d with ale :

“ What now, *Slie* ! awake for shame,”—&c.

STEEVENS.

332. *Then vail your stomachs,—*] *i. e.* abate your pride, your spirit.

STEEVENS.

342. *Though you hit the white ;*] To hit the *white* is a phrase borrowed from archery : the mark was commonly white. Here it alludes to the name *Bianca*, or *white*.

JOHNSON.

345. At the conclusion of this piece, Mr. Pope continued his insertions from the old play, as follows :

Enter two servants, bearing Sly in his own apparel, and leaving him on the stage. Then enter a Tapster.

“ *Sly.* [awaking.] *Sim, give’s some more wine.—What, all the players gone ?—Am I not a lord ?*

“ *Tap.* *A lord, with a murrain ?—Come, art thou drunk still ?*

“ *Sly.* *Who’s this ? Tapster !—Oh, I have had the bravest dream that ever thou heard’st in all thy life.*

“ *Tap.* *Yea, marry, but thou hadst best get thee home, for your wife will curse you for dreaming here all night.*

“ *Sly.*

“Sly. *Will she, I know how to tame a shrew. I dreamt upon it all this night, and thou hast wak'd me out of the best dream that ever I had. But I'll to my wife, and tame her too, if she anger me.*”

These passages, which have been hitherto printed as part of the work of Shakspeare, I have sunk into the notes, that they may be preserved, as they seem to be necessary to the integrity of the piece, though they really compose no part of it, being neither published in the folio or quarto edition. Mr. Pope, however, has quoted them with a degree of inaccuracy which would have deserved censure, had they been of greater consequence than they are. The players delivered down this comedy, among the rest, as one of Shakspeare's own; and its intrinsick merit bears sufficient evidence to the propriety of their decision.

* * * * *

Chance has at last furnished me with the original to which Shakspeare was indebted for his fable; nor does this discovery at all dispose me to retract my former opinion, which the reader may find at the beginning of the play. Such parts of the dialogue as our author had immediately imitated, I have occasionally pointed out; but must refer the reader, who is desirous to examine the whole structure of the piece, to *Six old Plays on which Shakspeare founded*, &c. published by S. Leacroft, at Charing-Cross, as a Supplement to our commentaries on Shakspeare.

Beaumont and Fletcher wrote what may be called a sequel to this comedy, viz. *The Woman's Prize, or the Tamer*

Tamer Tam'd; in which Petruchio is subdued by a second wife. STEEVENS.

The earliest English original in prose of the story on which the *Induction* to this play is founded (that I have met with), is in Goulart's ADMIRABLE AND MEMORABLE HISTORIES, translated by E. Grimstone, quarto, 1607; but this tale probably had appeared before in some other shape, *the old Taming of the Shrew* having been exhibited before 1594:

“PHILIP, called the good Duke of *Bourgundy*, in the memory of our ancestors, being at Bruxelles with his Court, and walking one night after supper through the streets, accompanied with some of his favorites, he found lying upon the stones a certaine artisan that was very dronke, and that slept soundly. It pleased the prince in this artisan to make trial of the vanity of our life, whereof he had before discoursed with his familiar friends. He therefore caused this sleeper to be taken up, and carried into his palace: he commands him to be layed in one of the richest beds; a riche night-cap to be given him; his foule shirt to be taken off, and to have another put on him of fine Holland. When as this dronkard had digested his wine, and began to awake, behold there comes about his bed Pages and Groomes of the Duke's chamber, who drawe the curteines, make many courtesies, and, being bare-headed, aske him if it please him to rise, and what apparell it would please him to put on that day.— They bring him rich apparell. This new *Monsieur* amazed at such courtesie, and doubting whether he dreamt

dreamt or waked, suffered himselfe to be drest, and led out of the chamber. There came noblemen which saluted him with all honour, and conduct him to the Masse, where with great ceremonie they give him the booke of the Gospell, and the Pixe to kisse, as they did usually to the Duke. From the Masse they bring him backe unto the pallace; he washes his hands, and sittes downe at the table well furnished. After dinner, the great Chamberlaine commandes cardes to be brought, with a great summe of money. This Duke in imagination playes with the chiefe of the court. Then they carry him to walke in the gardein, and to hunt the hare, and to hawke. They bring him back unto the pallace, where he sups in state. Candles being light, the musitians begin to play; and, the tables taken away, the gentlemen and gentlewomen fell to dancing. *Then they played a pleasant Comedie*, after which followed a Banket, whereat they had presently store of Ipocras and pretious wine, with all sorts of confitures, to this prince of the new impression; so as he was dronke, and fell soundlie asleepe. Hereupon the Duke commanded that he should be disrobed of all his riche attire. He was put into his olde ragges, and carried into the same place where he had beene found the night before; where he spent that night. Being awake in the morning, he beganne to remember what had happened before;—he knewe not whether it were true in deede, or a dreame that had troubled his braine. But in the end, after many discourses, he concludes that all was but a dreame that had happened

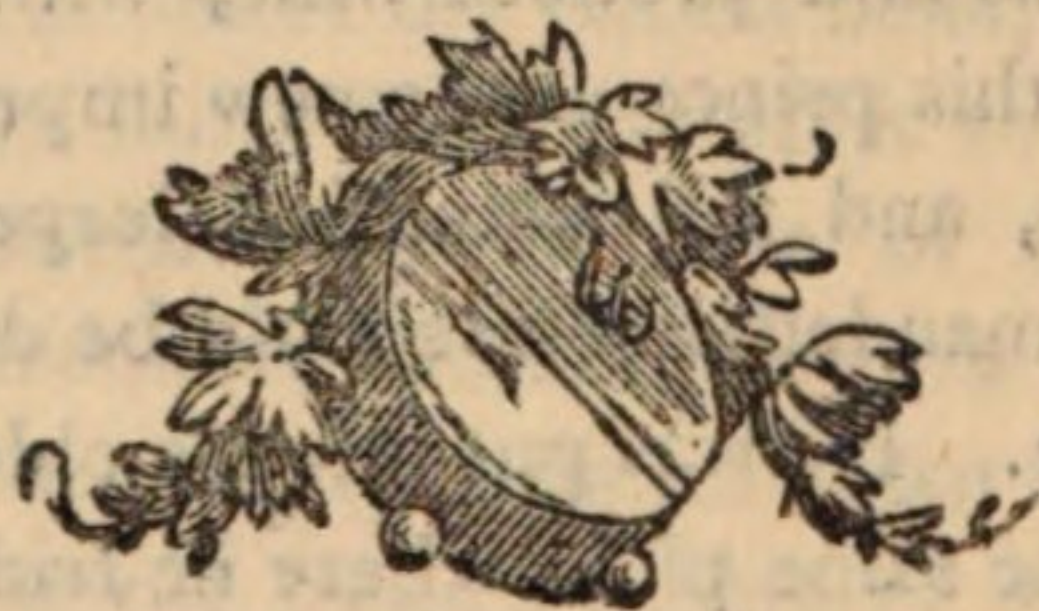
unto him ; and so entertained his wife, his children, and his neighbours, without any other apprehension."

MALONE.

It cannot but seem strange that Shakspeare should be so little known to the author of the Tatler, that he should suffer the story, which is related in Vol. IV. No. 231. to be obtruded upon him ; or so little known to the publick, that he could hope to make it pass upon his readers as a real narrative of a transaction in Lincolnshire ; yet it is apparent, that he was deceived, or intended to deceive ; that he knew not himself whence the story was taken, or hoped that he might rob so obscure a writer without detection.

JOHNSON.

THE END.



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